Vocal Vigor

in Speech and Song

Clifton H. Wood

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VOCAL VIGOR
IN
SPEECH AND SONG

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SPEECH AND SONG

BY

CLIFTON HOLMES WOOD

INTRODUCTION BY A PUPIL

R. G. L.

FOREWORD BY AUTHOR

CLIFTON WOOD

WORCESTER, MASSACHUSETTS

1937

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OF

GEORGE IRA ALDEN

A True Patron of Music

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INTRODUCTION

CLIFTON HOLMES WOOD, the author of this book, is a professional singer of wide experience in this country and abroad, and one of the most successful teachers of singing and speech arts in New England.

His career as a singer has extended over a period of thirty years and is now augmented by radio announcing. During much of this time he has been a teacher, and recently some of his appreciative pupils have prevailed upon him to make known the ideas which so clearly guide the student through the fundamentals of speech and song and convey a message of health beyond all price.

R. G. L.

FOREWORD BY AUTHOR

SOMEONE once asked me where I really first caught the idea of speaking on a given pitch above the ordinary conversational level. I am sure that my face registered pleasure as I hied my thoughts back to, I think it was the year 1908 when I had a letter from a fine contralto friend who had recently made her debut in grand opera in Italy, but at the time of the letter in question was staying in a London hotel with her father, in an apartment close by that of the great Caruso. She gave me her impressions of Caruso's practice period, and it started me on the road to the spoken word as a preface to certain vocalises. In later years I became more and more convinced of the tremendous possibilities of this phase of practice, especially after a few lessons from Percy Rector Stephens in 1923. Since then, I have added many moves to increase the effectiveness of the spoken exercises which are of prime importance. It is my impression that the average student of voice is so wrapped up with the idea of learning "how to sing," that unless he is fortunate enough to be in the hands of a forward looking teacher, the actual simplicity of the matter escapes his attention.

The inspired writings and words of many men and women have aided me in finding artistic simplicity in speech and song. I am indeed grateful to D. Frangcon-Davies, G. B. Lamperti, Marie Withrow, Frank E. Miller, M.D., for their inspirational books; William How-

land Kenney of Emerson College of Oratory for interesting me in my initial efforts in the better music; Richard T. Percy, 1201 Carnegie Hall, New York city, for helpful vocal ideas and a larger experience in New York churches; Henry Weldon, formerly leading baritone in Brussels Royal Opera, and for many years assistant to Sbriglia, in Paris; Enrico Gorelli, leading operatic bass, and for several years assistant to Lombardi, Florence, Italy; Percy Rector Stephens, highly successful teacher of singing, New York city; Charles Albert Baker, sterling New York vocal coach and conductor of choral societies; Emil Mollenhauer, noted coach and orchestral and choral director, of Boston; Agide Jacchia, vocal coach and orchestral conductor, and former head of the Boston Conservatory of Music; to Paul von Boeckmann, New York city expert in correct breathing and physical culture; Professor Robert Stanley Illingworth, teacher of English and dramatic art, at Clark University; and Evelyn Craig, west coast teacher and author of a fine book on Speech Arts.

The title of this volume and the arrangement of its contents will doubtless provoke some questioning on the part of any person unacquainted with ideas demonstrated in my studio. It is suggested that the reader be open minded. Let me anticipate one question that is sure to arise. "Why not two separate books?" As the reader warms up to the subject, I am certain this point will be clarified; namely, that good singing is good speech sustained. Granted that there *are* lessons under the title of speech arts, such as the preparation of speeches, which seem a trifle remote from the art of song, but it is contended that a real artist should consider this phase of activity an integral part of his cultural equipment. Amplification of good speech as a prime requisite to really fine

singing is obvious to those who seek the truth and are not afraid to reason on how best to reach a high peak of performance. Why so much detail about health and physical culture? Is it not essential to have good health, a strong body and large resonating chambers? Such is my conviction. Hence the reason for deep-breathing and an intensive drive to strengthen the body in general. These and other salient points are covered in some detail in succeeding pages. In considering the lessons in this book, let us eschew the much overworked word "method." Be prepared to hear again and again an assertion to the effect that correct speech is the best "wayshower" to better singing. This book is intended to excel in the simplicity of its exercises and health suggestions. A wealth of material assembled in concise and convenient form. *Never belittle the simple exercise.*

A desire and ability to comprehend and try a few radical exercises with real "oral dare" will soon show whether or not you are to permit this book to be your pertinent guide to a firm foundation for speech and song. What a truthful ring there is to the saying, "Vowels are the jewels in the setting of consonants, which give warmth and color to speech," and to that should be added, "and song." Surely the fundamental forces involved are the same in speech and song except that the action is amplified and a given effect or word is sustained. Mind must have a true concept or picture of that which is to be expressed. Learn to listen to your own voice with a keener and more discriminating ear from the moment the first awkward attempt is made. Vigilance of this calibre conquers countless obstacles. Do you remember the saying "Spontaneity and enthusiasm are allied?" Know the thrill of progress and you will never retrogress. Thus it is that realization

comes that superior speech makes possible the really sensible style of singing. However, mechanical expertness must precede artistry. Develop the physical, discipline the emotional, increase the intellectual, and serve the spiritual forces in self. May we not call this the speakers and singers cycle? A goal to be gained only through patience and persistence. "They conquer who believe they can. He has not learned the lesson of life who does not each day surmount a fear" . . . Emerson.

ARTISTIC IMPRESSIONS

The year 1904 figures prominently in my treasure house of musical memories, for it was then that I first heard grand opera by the Metropolitan Opera Company when they visited the old Boston Theatre, to give two weeks of the world's best in grand opera. It was then that I first listened to Marcella Sembrich, who just recently passed on, hearing her when she was called the world's greatest exponent of "bel canto." It was Sembrich's voice and artistry that captivated me. To-day it is musical history that Madame Sembrich was made an honorary member of the Metropolitan Opera Company at her farewell appearance in opera, February 6th, 1909. Soon after the outbreak of the World War, Marcella Sembrich became a resident of New York City, where up to the time of her death, she was actively engaged in teaching others "how to sing."

Of present day artists, after listening to the consummate artistry of that star of stars, Elizabeth Rethberg, it is easy to understand why the New York Guild of Teachers were moved to present to her in the year 1929, a gold medal inscribed to "The Most Perfect Singer in the World"; why in that same year she was invited by Mussolini to sing the leading role in Respighi's, "The Sunken Bell," at Rome's New Royal Opera, followed by appearance at La Scala, Milano, on invitation of Toscanini. Previous to these appearances, on November 22nd, 1922 to be exact, Elizabeth Rethberg made her debut in the Metropolitan Opera House.

All this acclaim was preceded by her triumphs in the Dresden State Opera where she made her debut before reaching her eighteenth birthday. At a recent recital appearance by Madame Rethberg, the writer was privileged to hear and observe closely her marvellous technic. It seemed that well nigh three quarters of her work was liberated from a conversational mould. The great artist rarely opened up except when a large song or operatic effect called for the extreme position. While the above impressions of Elizabeth Rethberg are barely written, it is a pleasure to pay tribute to an equally great artist, our own American born Rosa Ponselle. Right now she is at the pinnacle of fame in her profession. A wonderful voice, a dynamic personality that matches if not surpasses in artistry and voice any female operatic "find" who has ever thrilled a listener. Ponselle must treasure the brief period at the Metropolitan Opera House when she sang as a principal in the same opera with Caruso. It was he I believe who was responsible for her debut in opera, having previously encouraged her to follow an operatic career.

Looking back to the year 1904, in the ancient Boston Theatre during the Metropolitan season, I was fortunate enough to hear the opera "Martha" and the much heralded heroic vocal sensation of the time, the incomparable Caruso. When Enrico Caruso concluded his big aria in this opera, the spell of his voice was so impelling, that the huge audience as one person, stood up, yelled, clapped and cried.

Of present day tenors, greatly to be admired is the sterling artistry and fine voice of Paul Althouse. What a sturdy Samson in "Samson and Delilah."

Then, there is the surpassingly beautiful voice and mu-

sicality of Richard Crooks, especially in the grand opera "Manon."

Comparisons are always odious, and even though one voice has attributes of another, is it not a fact, that no two voices are alike, but each has its own individuality? Among the many fine baritones, one is moved to mention and acclaim the superb voice and skill of John Charles Thomas. Thomas started his career with the spoken word. What marvellous progress since the day your writer first heard him in recital in Aeolian Hall, New York. Rightfully, he now ranks among the great baritones of the day.

Finally, the flush of dawn on the horizon of a new era in American culture is being finely accentuated by the superb creative artistry of a true pioneer for native music and all who expect to sing it . . . *LAWRENCE TIBBETT*. . . . Let us make note at the start that Mr. Tibbett paved his dynamic way with the spoken word, having first felt the call of the stage in a Shakespearean repertoire company. Whether it be an aria from an opera or oratorio, art songs, lieder, ballads, or screen selections, in him we find the ability to portray with vital power that which only an acting singing genius may dare approach. Mr. Tibbett is a well-nigh perfect example in the matter of breathing, tonal quality, classic, romantic, or musical style in the presentation of whatever he elects to do. Your author is particularly indebted to Mr. Tibbett for a copy of an address which he recently delivered at Waldorf-Astoria Hotel, New York City, and which was broadcast over the network of the National Broadcasting Company. "Conference on Current Problems and Changing Standards" was the title, and we will herewith quote from the same: In part, "The motion picture and radio are provid-

LAWRENCE TIBBETT

113 West 57 St., N. Y.
January 24, 1935

Mr. Clifton Wood
24 Elm Street
Worcester, Mass.

Dear Mr. Wood:

I am very glad to send you the enclosed copy of my speech made at the Conference on Current Problems and Changing Standards, last fall.

I appreciate your interest in my work and hope you will find this material useful.

Sincerely yours,

Lawrence Tibbett

ing a common dramatic and musical fare for the people of the whole country. And here is something worth considering for a moment. Before the motion picture and radio era, there was no form of entertainment (cultural entertainment, if you wish) which reached the entire pub-

lic from coast to coast. There was no theatrical or musical entertainment which could commonly be enjoyed by those in the larger centers. The Motion Picture and Radio have changed this situation. A Picture released from Hollywood may in the same week give pleasure to the President in Washington or to a gum-chewing charwoman. A radio program broadcast from New York may simultaneously delight the inhabitants of a San Francisco Pent-house or a Bowery Flop-house."

"Because of the Universality of this appeal, the movies and radio may form a starting point from which the whole people (having there first met together) may progress to other and higher expressions." "Twenty years ago, had I been professionally singing at that time, I would never have dared use on any of my programs such numbers as Ol' Man River, De Glory Road, Bricklayer Love, The American Lullaby, and many other songs that represent certain aspects of life in our country. At that time audiences would have received them with at best an embarrassed applause." "As I have said before, our losing of a sense of inferiority is resulting in the bringing forth of real American artists. Our concert halls and opera houses see an increasing number of American born, American trained and American named and American singing artists. The old order of foreign domination of our interpretative artists is passing. The birth of an American school of performers is inevitable. For one thing, the support of music itself is passing from the hands of the few to the great public; that same great public created by the formerly despised movie and the present questioned radio. This great public may not yet have arrived at the point of fully developed powers of discrimination, but its interest in music is fresh and vital, and it

decidedly knows its own tastes. The American artist, with his American background and intimate contact with life as generally lived in this country, instinctively knows how to give pleasure to this public. And because the American public is imperious in demanding satisfaction, the American artist will gain more and more success since he is best equipped to provide that satisfaction." Mr. Tibbett said: "In closing I should like to amplify slightly something I said at the beginning. Not only am I PROUD of being an American singer, but I am HAPPY to be an American singer at this particular time. No longer is the American musician a worker in a completely alien art. After long years of striving and frequent discouragement, the American artist is gradually coming into his rightful estate. I can assure you that I for one, find it thrilling to be pursuing a career in this period of awakening and fulfillment. Thank you." There you have a few pertinent quotations from an address by the noted baritone Lawrence Tibbett which certainly strike a responsive chord in the colorful musical strides being made in American music.

In concluding these few pages on Artistic Impressions, it seems timely to suggest that all forward looking students make it a point to hear all artists of distinction, and most assuredly, speakers of the calibre of our great President, Franklin Delano Roosevelt, George Arliss, the Barrymores, Cornelia Otis Skinner, Ruth Chatterton and Helen Hayes, and particularly our great recitalists, symphony orchestras, including another real champion of American music, Paul Whiteman. To do this will redound to your cultural development and provide valuable inspirational atmosphere to aid you to achieve your particular objective. The names of outstanding persons

noted on these pages merely occur to me in passing and are not intended in any sense to slight the fine achievements of many other great speakers and artists of worth who are part of the great heritage of all peoples.

Finally, an incident occurs to me wherein another charming personality and noted tenor brightens the "ramble along memory lane" under the caption of "Artistic Impressions." In 1918, the writer was in Italy doing entertainment work with the Italian army in Italy and Austria, more especially in various cities where troops were quartered, and in grand concert in opera houses and hospital wards. In the course of events it was a pleasure to be the guest of U. S. Consul Dumont and wife, in Florence, at a luncheon followed by tea at the usual hour, at both of which it was in order to provide a program of songs and arias. Following tea Mrs. Dumont suggested a call on the noted La Scala tenor Eduardo di Giovanni (none other than Edward Johnson the present impresario of the Metropolitan Opera Company) who was most hospitable to us. The gracious host exclaimed "Ah! but you should have been here an hour earlier as the great Puccini was here, but is en route now to his villa in the country."

This volume is hardly the place for further recital of divers experiences while in Italy, so let us proceed to the real reason for "VOCAL VIGOR IN SPEECH AND SONG."

YOU HAVE A VOICE?

HAVE you something worth while to say? Do you wish to sing? You have a voice, but doubtless the forces that produce tone need strengthening. No one enjoys a dead tone. If you have an idea that you wish to develop and expect to hold the interest of your listeners, surely you should improve that magnetic medium of expression, the voice. Yes, we who would speak and sing in public may have an engrossing subject or message to give our hearers, but how unfortunate if the forces that produce tone have been neglected or incorrectly used so that hoarseness appears after the first five minutes, thereby wilting the life of the performance.

To speak and sing effectively, then, one must plan to engage in an intensive drive to develop the *Physical, Emotional, Intellectual,* and *Spiritual* forces in one's being. It seems folly to omit the Physical development. How many times have you gone to a club luncheon, a lecture by some noted figure in the world of science, only to give an inward sigh of relief at its conclusion, coming away with a sort of "let-down" feeling. Yet in view of the singer's or speaker's past achievements, you are charitable enough to say much of good about the performance. Had the individual been possessed of a well-trained voice, both he and his listeners might have come away with a "lifted-up" instead of a "let-down" feeling. You cannot fail to improve your voice, your personality, and your health if you will take the trouble to follow the exercises to be found in this volume. Few people care to hear a high-pitched or strident voice, neither is a harsh, rough tonal quality likable.

Lesson No. 1

BREATHING . . . TEST

(If taken up in class, it is well to have as many in the class as possible read a portion of this article aloud followed by tests.)

TEST: In order to discover abnormalities such as a deviated septum, have each one close the lips and one nostril, breathing in through the one open nostril, testing each in turn. Also, as many as may have mirrors, let the tongue rest at the flattest position possible in the mouth as in saying exercise AH, then inhale deeply and look down the throat as far as your present development will permit. This tends to relax as well as develop the throat. Lacking development, one may not be able to do this at first.

It is interesting to find that the respiratory tract is lined with mucous membrane, and that this membrane is studded with tiny little projections, minute as the finest down, extending into the air passages. They serve to help prevent the entry of foreign particles into the air cells. In large cities, smoke or some foreign substance is bound to gain entry with resultant irritation of the mucous membrane. Some of the mucus surrounds these particles, and we in turn find ourselves expelling a grey or dark substance.

Are you aware that the lungs are supplied with much

more blood than any other part of the body? A small measure of this blood is for the nourishment of the lung structure, but the greater part comes to be purified. Let us recognize what some of our able medical men have discovered: namely, that the blood traverses the body in performing its functions as carrier of food and oxygen, as well as a receptacle for waste. It returns to the heart as venous blood and is then sent to the lungs for purification. Here it gives up its carbonic acid gas and other animal debris and receives a supply of oxygen. Then the blood returns to the heart and is once more sent to all parts of the body to distribute the vital element, oxygen, as well as food.

As we consider these facts, we certainly have every reason to want to breathe deeply and understandingly. There comes to mind the fact that an animal may live several days without water and several weeks without food, but only five or six minutes without oxygen. This in itself should be sufficient to stir one's thought to the importance of having a plentiful supply of oxygen for the body.

Knowing these facts about the lungs and the value of deep-breathing should impel one to try and gain complete use of the lungs. Underbreathing and wrong eating are doubtless responsible for many diseases.

Have you ever watched a baby peacefully sleeping? If so, then you saw the correct or natural way to breathe. Air should be inhaled through the nose so as to warm it and keep out foreign particles from the lungs.

Mouth breathing is one of the causes of irritation of the mucous membrane and can even cause deformity. Too bad that style should dictate the wearing of collars.

Women are inclined to be more sensible, inasmuch as they have returned to the style of Venus de Milo.

It is possible to keep the waist and abdomen firm and well-formed by a reasonable amount of exercise. Normal breathing should be deep-set thereby serving to massage the liver, stomach, and intestines with every breath. It helps prevent that prevalent curse of modern civilization, constipation. Shallow breathing tends to weaken the lung tissue, indirectly causing degeneration of every part of the body, because it deprives the blood of enough oxygen to maintain the vital fires within. Do not let *your* lungs grow sluggish for lack of use. Do not be afraid of night air. Open the bedroom window even on a cold night, but keep the body warm. It is important to stress exhaling as well as inhaling, always performing both acts calmly and slowly. When exhaling, provide resistance at the lips, maintaining an even flow of breath. More about exhaling will be found as you read.

In considering the matter of correct breathing and its artistic control, we must not expect to do in three months what it takes two years to accomplish. Let it be understood that men and women breathe the same way. The physical impulse should start "round the waist." The question arises as to the difference between a singer's breathing and one who is not a singer but who breathes correctly. It is well to consider the singer's breathing an amplification of natural or correct breathing. Breath control for a term of seconds sufficient to perform an aria from Handel's "Messiah" is a challenge to your mind in its understanding and practice of a few simple exercises.

We are co-workers in this interesting game, and it seems best to repeat that the complete use and development of the clavicular, costal, or diaphragmatic, and ab-

dominal forces is vital to one who would live more enjoyably and express himself more effectively in song and speech. When the above-mentioned forces work in harmony of action, expansion is noted round the waist, under the arms, plus a *slightly* raised chest. *Breath should diffuse into the head cavities.*

Use tension as a medium of control, *but beware of localizing it at the solar-plexus or pit of stomach, such as trying to press out at that point while speaking or singing.* Of course, you will note quite a bit of activity there, and one should be well-muscled. Exercises to strengthen the body have their place, but when speaking or singing, technic should reflect only to the extent that one instinctively calls on the body for *tension as a medium of control, not rigidity.* Then it is possible to truthfully portray one's concept of the text. Sing thoughts and the character of the tone will fit the character of the word.

Lesson No. 2

BREATHING . . . "BREATH IS TONE"

A FEW deep inhalations is fine medicine for shaky nerves. It enables one to collect his thoughts and awaken the body to meet the demands of the work at hand. Deep-breathing is a beneficial, cleansing, health-giving act; a vital force that is effective in overcoming many ills of the body.

a. INHALATION
b. EXHALATION

Super-heating our homes would not be necessary if we took more care in selecting our food combinations, and devoted more time to muscular activity with the accent on breathing.

One learns to write and do other tasks that require control of certain muscles. Through mentalization of the body it is possible to gain added strength and structural support to control the breath. Breath may be thought of as tone, and breath that flows evenly and unhampered throughout the resonating chambers, becomes just as lovely a tone as your present development and mental picture of tonal quality will permit. The use of too much breath is a common error when it is a matter of singing. The best results are realized by starting all exercises in a whisper, gradually becoming acquainted with the larger volume.

Lesson No. 3

EXHALATION . . . RESISTANCE AT LIPS

We hear much about inhaling, but now for a pertinent expression regarding exhaling. Experience has shown the great value and effectiveness of conserving the breath through a controlled exhalation to the extent that it figures as a prime fundamental in the art of speech and song. Added tonal beauty and an even-flowing tone are attributes well worth working for in order to give voice to

the finer feelings, incidentally unloading poisons from the lungs.

Exercise: Purse the lips as in whistling to furnish some resistance to the outflow of breath, similar to the use of a well-known exhaler, and it will bring the mind's attention to a vast amount of power available all round the waist. At the peak of the exhalation, it will be noticed that the abdomen has become well nigh flat, yet with expansion round the waist and noticeably at solar-plexus, following which one naturally takes a big inhalation. To practice exhaling every day on this plan will build a force far beyond your expectation.

Practice slow sustained tones in the medium range of voice using exercise Läh-Lā-Lō. Can you sustain for ten or fifteen seconds? If so, you are making progress.

Lesson No. 4

TORSO LIFT

(Before doing the following exercise, exhale to the uttermost, with resistance at the lips as indicated in the previous lesson.)

Inhale deeply. | Exhale about one-third.
Inhale deeply. | Exhale about one-third.
Inhale deeply.

finally exhaling slowly to normal, with resistance at the lips.

When inhaling, take as large an inhalation as possible, at first through mouth and nose, but after becoming stronger, only through the nose. Always perform this exercise slowly and evenly. Never more than three times per day, and not more than three times at any one session. It should not be performed in atmosphere bordering on freezing, but preferably in temperature about 72 degrees Fahrenheit. (All new exercises should be undertaken with discretion to avoid undue lameness or strain.)

Now use sustained exercise Läh-Lā-Lō to promote resonance and exercise the tongue, followed by Väh-Vā-Vō to bring the lips into action.

Lesson No. 5

MORE ABOUT THE TORSO LIFT AND CONTROL

Again you are admonished to use new exercises with discretion to avoid undue lameness and strain. There will be some who will excel in the first use of this exercise, but be it understood that any student who at first fails to muster his or her forces sufficiently on the initial try to make a fair showing, may in the long run surpass in performance those who are somewhat impressive at the start but

who neglect to follow up the intensive work mapped out in this volume.

Assuming that the above-mentioned exercise has been tried, let's go into more detail regarding its use. The expression "all round the waist" may seem vague, yet that is where action should start. You once learned to write. Now in time one becomes expert, deft and rapid in the use of the hands and feet in performing many tasks. One can gain the same command of the torso muscles. It will help clarify this matter of torso lift and control if you take three catch-breaths and retain same for a few seconds while making gestures and walking about the room, at least it will bring the mind's attention to this part of the anatomy. Try it. Finally cut down the effort, merely taking just enough to attack a point above the ordinary conversational pitch so as to still have three or four more lifts available without a complete re-establishment of support. Of course these moves will cause weariness at first as will any new exercise.

Notice how the walls of the chest are expanded under the arms, in the small of the back, and "all around the waist." While one notices a slight expansion and considerable tension at point of solar-plexus, or pit of stomach, do not try to localize the effort there or try to press out at that point while speaking or singing. Merely use varying degrees of tension as needed, as a medium of control, *not rigidity*. Again, pull down your shoulders and get "rib-conscious." Let us try the torso lift again, this time inhaling through the nose and exhaling as before, with resistance at the lips. Slowly now, in order to take in the largest number of cubic inches of air to assure a marked development of the lungs and body as a whole. *Bend a bit forward, throwing the weight on the balls of the feet.*

This exercise calls for heroic action, hence the admonition not to overwork. Now perform the exercise for the third time. *Note that the abdomen goes in slightly as the chest expands and is slightly raised. Beware! Do not raise the shoulders. Pull them down so that you become a bit "rib-conscious."*

Think of the chest as a sounding-board where the breath first strikes for resonance with a resultant sonorous quality of tone. Ladies, this exercise is sure to improve your carriage and general well-being. Gentlemen, you will soon be compelled to buy larger-sized collars.

The cavities of the pharynx, mouth, nose, and head, as well as the cavity of the chest serve as resonators for the tones produced in the larynx.

Lesson No. 6

HELPFUL HEALTH HINTS . . . DR. GEORGE CRILE . . . SINUSES

BENEFICIAL BREATHING

Review pages on breathing. Do one torso lift each day. Have suitable covering so as to keep the body warm, but be sure to have your windows open at night. Night air never hurt anyone. In fact, it is fully as fresh as the smoke and dust laden daytime air.

BETTER FOOD COMBINATIONS

Three fourths of the intake should be protective foods such as green vegetables and acid fruits. Endeavor to use natural sweets such as dates, figs, real ripe bananas, pineapple juice, maple sugar, honey, natural brown sugar found in health stores, or "Dyno" sugar which is advertised as pure dextrose.

BETTER ELIMINATION

Improve the condition of the lungs; the colon; the kidneys; and the skin. Many have benefited by using internal as well as external bathing facilities. Tepid water for both types of bathing is generally best for the majority of people. A daily friction bath with a coarse towel is highly beneficial and keeps the skin healthy.

Walking, rowing, skating, swimming, and golf are excellent exercises.

Harmonious thoughts and recreational reading, plus continual study keeps the mind healthy and out of mischief.

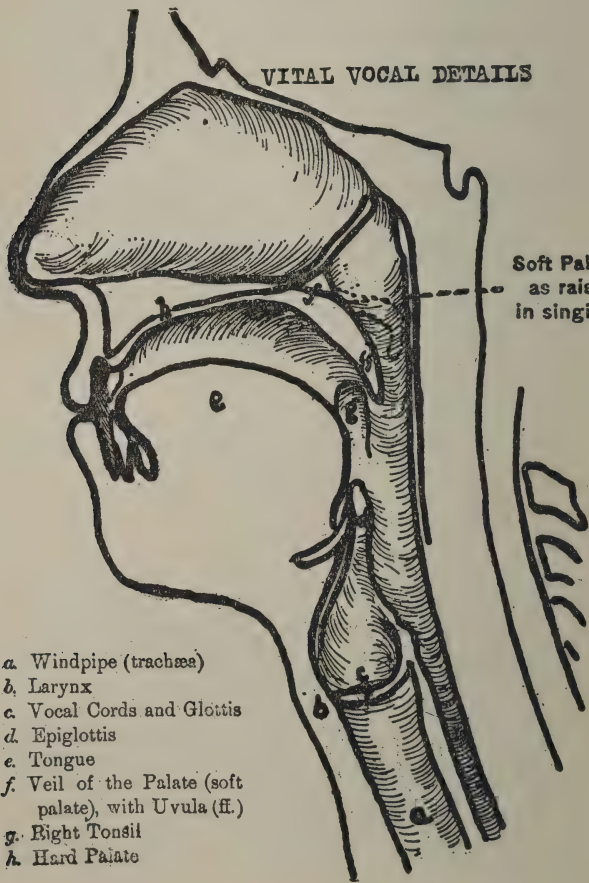
MEDICAL ADVICE

Visit your physician twice a year for a checkup on your condition and heed his advice. However, *keen observation suggests that one should consider well before having tonsils removed.* Quoting Dr. Kellogg: *"If you have tonsillitis, look elsewhere for the trouble." It may be poor elimination or a bad tooth.*

A badly deviated septum which prevents breathing freely through the nose requires heroic treatment. See your physician.

Emotions play an important part in life. Many a speak-

er or singer finds added comfort, artistry and health the moment he succeeds in controlling his emotions. It is vital to one's progress to discipline the emotions. Here is a



simple health suggestion when you wish to be in especially fine voice: Take a glass of reasonably hot water with one-half teaspoon of salt, and lemon juice to taste, one hour before breakfast. (A larger quantity may be taken if convenient.) About one half hour later, raise the arms and stretch, then extending the arms horizontally keeping feet firmly on the floor, twist the body. *Also try extending the arms, then clench the fists and turn them over while taking a deep inhalation.* To succeed in any line of activity much depends on fine health, so it seems wise to stress the matter of building a strong body and a healthy mind.

Learn the art of relaxation and you will gain much in the matter of poise, personality, and general well-being. If you find yourself rushing from store to store or hurrying without need, suddenly change to a slow gait, thereby conferring a blessing upon the sympathetic nervous system. Very simple indeed, but vitally important to one's health. Finally, each individual should decide for himself as to the things most salutary to his own health in order to enjoy life to the full. Let the slogan be

BENEFICIAL BREATHING
BETTER FOOD COMBINATIONS
BETTER ELIMINATION
BETTER THOUGHTS

(1935: Medical men and physiologists from all over the World are congregating in Moscow, Russia, for a thorough study of the nerves.)

The above brings to mind an Associated Press clipping from a local newspaper under date of February 13th, 1931, which can be included under Helpful Health Hints.

"The Human Body Compared with an Electric Battery." "Oklahoma City, Okla., Feb. 13. (AP)—

The human body was compared to an electric battery in an address by Dr. George Crile of Cleveland, director of the Cleveland Clinic Foundation, last night.

Oklahoma physicians heard Dr. Crile explain his theory of electro-potential as applicable to human cellular vitality. A human cell was explained as endowed with positive and negative electric currents. When there is a zero reaction, the specialist said, the cells die. Dr. Crile said cells had been isolated from the human body and tested, just as a battery is tested, and their electric force measured. Emotions, the speaker averred, exert a profound effect upon vitality, and in many cases are responsible for physical decadence. A diseased cell, still capable of electric reaction, has not lost its potentiality, he said, and can be restored to life through nutritive stimulants, just as a battery can be regenerated. Dr. Crile, known for his experiments in the creation of cell life, said his theory had enormous possibilities for the welfare of mankind."

As instructed in this volume, conditioning the voice involves stretch exercises, deep breathing, massage of throat and cheeks and a general awakening of the body. One lives and learns to find that many of these simple moves gradually take on more vital meaning. Know the value of sinuses, that is, the four sinuses or air cells which connect with the nose. They are namely, the two frontal sinuses located behind the eyebrows; the ethmoidal sinuses, numerous thin walled spaces attached to each other and situated deep in the nose by little passages as are all sinuses. The maxillary sinuses are bony cavities identified with the cheek bones. Indeed they provide good reason for cheek massage and one should stimulate them to the

fullest receptivity. (Rub from cheek bones toward upper lip).

If bothered by sinus trouble do not temporize by having an operation. *Instead look to the basic cause of trouble.* Doubtless your vitality is low and the system is not throwing off poison the way it should, and this is reason enough for sinus trouble.

Beware of vicious blowing of nose and indiscriminate use of inhalants. Many a person has benefited by going to an osteopath or chiropractor. The writer of this book is convinced that too much medication is injurious and that a little medication is merely temporizing with the trouble and not getting at the basic cause. Improve your daily habits through diet, deep breathing, sleeping, and a reasonable amount of exercise, and barring exceptions such as a deviated septum or some foreign element that obstructs the passages,—Nature is wise and will heal.

Lesson No. 7

VOWEL VALUES . . . A

With one or two exceptions, we will merely take up the long sounds in vowel values. Consult the dictionary for detailed information as to the other sounds.

First let us extoll the value of the long A which is a real power as a fine brightener and a most effective mould from which one can express any sound in any language

with a feeling of security. Think the A position (oval) the next time you face an awkward word or vowel sound as well as an extreme in high range. You will find the long A an ever present help in time of need, a potent force in speaking or singing any exercise or word, providing the lower jaw is relaxed with tip of tongue resting at the roots of the lower front teeth. Notice how the mass of tongue is coaxed forward from the entrance to the throat.

The extreme brightness of the long A is tempered by the subtle use of the corners of the mouth. "Corners in" is a bit of technic that should not be consciously used in the concert hall any more than other so-called "shop moves," but merely as a medium of help in controlling the tonal production and generally stimulating the resonating cavities. Radical use in the class-room will be succeeded by a reasonable reflection in the concert hall.

Beware of "mouthing" words when speaking or singing. Rarely open up to a big position, but be faithful to the vowel sound whether you are singing an intimate song from the conversational position or meeting a climax with an amplified formation

Try speaking Ye-Ya-Yah from the A or oval position (tip of tongue at roots of the lower front teeth.) Of course the middle of the tongue will be brought into action. Then try VA from the same position with good throwing power from "corners in."

Occasionally seal the nostrils to attract added nasal resonance, *but never affront your hearing and good tonal taste by allowing entrance to a distressing nasality.*

Lesson No. 8

VOWEL VALUES . . . E

THE vowel E as in the word "eat" furnishes plenty of food for thought. It is one of the sharpest tools with which a speaker or singer has to work. Like the A, it is a fine brightener. It develops carrying power and point. It is a marvelous aid to true intonation when a singer becomes puzzled at lack of true pitch due to sudden increase in overtone. Long sound of E does not need to sound pinched, and it will not when produced from the A position. At times, it may be helpful to attract the mind's attention to this oval position by drawing in the corners of the mouth with use of thumb and forefinger. It will at once improve the head resonance. Take the extreme effect of AW as in the word "law" and preface it with long E (Ē-Yaw), then speak and sing from the same mould Lōō-Lēē-Läh-Lā-Lō-Lạw. Be sure to retain the bright point of the E, letting the tone flow smoothly. Shake yourself loose. No rigidity, merely enough tenseness to produce and control the tone. Get "rib-conscious" by pulling down shoulders and you will not go far astray as to the correct control. Always speak exercises before singing them. Try this combination Ē-Äh-Ō-ŌŌ, then Lōō-Lēē-Lā-Lō medium range about A flat, working down the scale with Lō.

Do not belittle the simplicity of these exercises and you will note much improvement in the quality of tones, whether conditioning the voice for speaking or singing. After working down the scale as far as your range permits, start a note higher each time until you have seemingly reached the peak.

Lesson No. 9

VOWEL VALUES . . . I

THE long sound of the vowel I, as in the word "tie," at once gives one a delightful feeling of freedom and relaxation. Let us approach it as follows: Ā-Äh-Ī. Perform the exercise in broken way, then bind together in even flowing fashion. (A prolonged hum punctuated by the various sounds.)

Place the forefinger lightly on the lower lip, imagining it the edge of a glass out of which you are about to drink. Note the refreshing relaxation reflected in the lower jaw, which, of course, means a more relaxed throat. Sing the exercise softly, gradually increasing in volume.

Remember the long A position is always available and will be especially helpful when about to express a short I as found in the word "hill." That is, *think the A position.*

For added brilliance, freedom, and abandon: shout Hi! (elliptical position) then Ho! from oval position, "clowning" the exercises at first, then use exercise ŌŌ-Ō as in word "woe," starting medium range and passing down one octave, up two octaves, and return. This will tend to equalize the tone throughout the range of voice providing it has been developed to this point. It may have been developed to a more extensive range by now, as some individuals start out with what may be termed a "long voice." There may be expected a slight deviation from the oval position in using long I and (Ah) . . . a slight release of the corners of the mouth.

Lesson No. 10

VOWEL VALUES . . . O

THERE is full measure of color in the Vowel Ō as in the word "low," but here is a vowel that most Yankees are prone to pronounce O-OO through overuse of bringing in corners of mouth to complete the long O, instead of completing the vowel with a brief recognition in torso muscles, thereby keeping the control where it belongs, not in the extreme use of lips and throat. Remember, all the vowel O needs to complete the sound is a very slight bringing in of the corners of the mouth and a little impulse in the torso, notably at the solar-plexus. Thus, the full color and vocal value of this rich vowel will be retained until it is dropped.

It will be found effective to use the vowel O to improve the quality of the closed vowel sounds, such as E-U- and short I, etc. Perform exercise as follows: dare to produce a good long E from out of the mould of O, assuming that O is produced from the A position or mould, (that is, oval position). (See Lesson No. 11-A).

Again refer to OO-O exercise (woe) if you find the production lacking head resonance. It is wise to do much reading aloud with a keen ear to your errors. Likewise there must be a keen sense of hearing applied to your singing to see that it measures up to your mental concept of a quality that is full-colored, yet vibrant . . . a tone that is mellow yet has the so-called "bite" in it.

Lesson No. 11

VOWEL VALUES . . . U

FINALLY we have the lovely dark colored U as in the word "use." However, in the future let us think of it as OO when using it in the many exercises, as in the word "lute."

The smooth texture and generally beautiful mellow quality of U, or OO, as we are to consider it henceforth, has a most beneficent effect on the entire range of the voice. The OO sound is especially useful in tiding over certain spots or apparent changes in register, notably between medium C and D, where it helps to tip the breath into the mask. It is particularly valuable in working with a contralto voice. When prefaced by consonant (N̲OO) it overcomes many a difficulty between the throat and chest registers.

Speak the French word "lui" and you will have a very fine example, a vivid idea of the use of "corners in" and the pronunciation of the vowel U or OO.

Yes indeed, "vowels are jewels in a setting of consonants."

Lesson No. 11 A

VOWEL VALUES . . . A BETTER E AND U

FIRSTLY, perform a fair amount of breathing exercises, also flexing the muscles of lips and the supporting flat muscle of the tongue which is easily recognized when about to speak "YOU" (Tip of tongue at roots of lower front teeth).

At this point it will be advantageous to review "VOWEL VALUES." Check on your ability in handling what may have developed into a serious problem. By all means a direct drive should be made on vowels E and U (OO). Right now, be well advised as to their relation to the free and open sounds of long A and O. Look into your throat for a few seconds until the jaw is relaxed as in the act of drinking, and while gazing into a mirror, speak, then sing O followed by E out of almost the same mould with the exception of a slight gathering in of the corners of the mouth to insure correct pronunciation of E.

Obviously the vowel U or (OO) as it shall be termed, is our darkest vowel sound, so it is well to give it a little added "bite" and freedom by concentrating on the long A position still using mirror, then speaking and singing it from said position with just a slight gathering in of corners of mouth necessary to complete the effect of (OO). The above will challenge you to the utmost in hearing and good taste in the matter of diction and tonal color. All this detail is given to insure a better tonal production when these sounds are at hand. *But be certain that the purity of the sound is faithfully preserved.*

Lesson No. 12

CONSONANTS

Flexibility and general development of the lips and tongue are of prime importance in the presentation of the text in song and story. The speaker and singer must gain strength in the muscles of these great mediums of expression, so that the listener in the remotest corner of the hall can hear every phase and facet of style in the message which you wish to convey.

Particularly, one must musicalize, yes, even exaggerate consonants *L-M-N* to foster nasal resonance, but beware of nasality. Nasality is, and should be, an offence to anyone's hearing. Seal the nostrils if you suspect such an undesirable element in your work, checking as to whether or not you have reverted to throat control instead of the all-important tension "round the waist" and under the arms. The throat must remain in a state of relaxation.

Deftness and rapidity in making transitions from a given effect or syllable to the succeeding one helps toward a smooth and effective delivery of the text. As you study the pages of this volume, the above-mentioned details will become plainer. L-M-N-R-S-T-V-W-Y and D-H will hold your attention, eventually becoming real vocal helps. "Roll River Roll" may be an effective exercise to gain ability to roll the "R's." Remember to hit the happy medium in this matter. It can easily be overdone.

Lesson No. 13

AWAKENING EXERCISES

(Later Referred to as ROUTINE WORK)

Obviously the forces involved in producing tone must first be awakened in order to realize one's mental concept of fine tonal quality. It will be found very helpful to preface each practice period or performance with the following exercises:

One torso lift as previously illustrated.

One twist, that is with arms extending horizontally, exhaling until the abdomen is flat, slowly inhaling as you clench fists and turn them over. (Note feeling under arms, perhaps best termed rib-consciousness.) Massage sides of throat, then cheeks. Rub cheeks toward mouth so that the lips become flexible. Hum with tip of tongue back of upper front teeth and lips barely parted, yet see that the lower jaw is relaxed, with propulsion and control all round the waist. Better hum without recourse to any open tones for at least fifteen minutes. Use exercise ŌŌ-Ē (we) and "Meeng," then you will indeed be happy in an open exercise like OO-O (woe), squarely on pitch. Next look into throat in front of mirror, allowing lower jaw to drop (relax) as in act of drinking, holding this position for several seconds or even minutes, occasionally bringing in the corners of the mouth (lips) without raising the lower jaw. Then assume normal position, followed by rapid moving up and down of lower jaw. Yell Hi! and Ho! (Do not hurry this.) "Clown" the phrase "Who are you." At times seal nostrils. Then try placing finger on bridge of nose. Again bring in corners of mouth to gain better idea of nasal resonance and con-

trol in lips. Work to acquire nasal resonance, *but beware of nasality*. Read aloud with critical scrutiny of diction, so as to achieve correct pronunciation, clear enunciation, and clean-cut articulation.

Lesson No. 14

ROUTINE WORK . . . FOCAL POINT

First warm the body with awakening exercises. Be sure to speak all exercises before singing them. Review long sound of the vowels . . . A-E-I-O-U (OO). Let tip of the tongue rest at the roots of the lower front teeth, speaking the long sound of the vowel A. Note the general feeling of security, then think the A position, but speak "Ah!" If you find difficulty in producing a fair quality of tone, check on activity or tension all round the waist. Let us take an exercise to aid co-ordination between that point and the mask. If someone suddenly made a feint to hit you on the solar plexus, would you not start to if not actually grunt? Doubtless. Hence, let us take the exercise which may be called the "Grunt-hum" on A flat medium (lips barely parted.) This will stimulate the resonating chambers and give you what may be termed *a focal point in the mask*. Vibration will be noted in the nose. Remember said nose is a prime resonator. Speak "Ah" on medium A flat, first softly, then a bit louder, and then sustain it in a singing fashion for a few seconds

while making a graceful gesture describing a circle with the right hand (wrist relaxed). Review the exercise, and if in class, check on individual effort.

It may be helpful to picture the breath as hitting the forward part of the roof of the mouth (hard palate) or possibly it may appeal to you as being the end of the nose.

Lesson No. 15

ROUTINE WORK . . . HUM NO'S. ONE AND TWO

AWAKEN the body by using the torso-lift and other breathing exercises, also flexing lips and relaxing jaw. Put a finger at the lower lip as if it were the edge of a drinking glass, imagining yourself in the act of drinking. Notice how this move aids relaxation of the throat. Find what you think is the best sounding tone in medium range of voice. Sustain the same for fifteen or more seconds on exercise oo-o (woe). Get acquainted with the lovely dark quality of this sound (oo). It has a most salutary influence on all vowel sounds. Speak softly, yet keep timbre in the tone, finally singing exercise Ah-o-oo (medium range). Gradually increase in volume as you get the "feel" of the tone.

HUM NO. ONE

Tip of tongue back of upper front teeth. Glide smoothly into the word "low," sustaining it for a term of seconds. Be careful on completion. Do not produce the effect (ooo) but a fine free O until using a slight pucker of the lips on the instant that the word is completed, plus recognition in torso.

HUM NO. TWO

Let us call this No. Two when the tip of the tongue rests at the roots of the lower front teeth. It will help you get the idea of nasal resonance, but I suggest that it be used sparingly. Of course one can sing any word in any language between the sounds of OO and AW. Use gestures. Walk, be seated, but all the time in the act of singing. Relax your wrist in making gesture. Sing a familiar tune.

Lesson No. 16

ROUTINE WORK . . . NASAL RESONANCE

The first fifteen minutes of the daily study period may well be devoted to humming and use of a white or elliptical position bordering on a smile, lips barely parted. Start on medium range note between F or A flat, at first working down scale as low as possible. The lower jaw

must be relaxed even though the lips are barely parted, with the propulsion and controlling impulse "round the waist." Having realized good tones in this scale, start one note higher each time until reaching middle C. Occasionally make gestures, seal nostrils, and walk about the room, that is, providing you are not prefacing the exercise with a nasal consonant such as L-M-N. In this instance, place tip of tongue back of upper front teeth when humming, later letting it lie flat while using exercise OO-AH (wah.)

In gaining the ability to spin out the tone for ten to twenty-five seconds, every possible cubic inch of breath should be focussed into the head. To accomplish this delightful effect on a single note and vowel sound is fairly easy. To present a song recital about three-quarters of which is to be sung from the conversational position eventually will be a challenge to your ability, particularly diction, and calls for deftness, rapidity, and neatness in making transitions to each succeeding sound. But oh, what a thrill when this type of production is punctuated by an occasional open position. It is indeed a game of "give and take" and will help to place you in the front rank of vocal artistry.

In working for nasal resonance, do not countenance, for one moment, *nasality*. Certainly, no one wishes to entertain a "nosey" quality, and if the ear suggests that such a sound is in effect, see to it that the throat is relaxed by using a "closed yawn" and the simple suggestion of drinking from a glass. Check on the matter of control all round the waist. (Doubtless this will be realized by the "closed yawn"). Finally speak and sing exercise AH-O-OO with nostrils sealed. Nasal resonance enhances the texture of the voice, lending a warmth that is seldom

achieved in full by English speaking people. Those who speak French are generally blessed with a good supply of nasal resonance, in fact, sometimes to the point of monotony.

It is foolish to pass over this matter of nasal resonance lightly; there are too many pitfalls. It is surely a challenge to your conception and hearing of what is considered a complete tone.

Lesson No. 17

ROUTINE WORK . . . GOOD DICTION

GOOD DICTION INCLUDES: CORRECT PRONUNCIATION, CLEAR ENUNCIATION, CLEAN-CUT ARTICULATION

CHOICE of words favoring the short simple ones most generally understood is likewise important. Hence the obvious need to practice in an endeavor to perfect the long and short sounds of the vowels, due attention to strengthening the supporting muscles of the tongue, and exercises to gain control of lips, particularly to aid in observance of consonants.

Again practice the long sounds of the vowels A-E-I-O-U (OO) with tip of tongue resting at the roots of the lower front teeth. Give attention to the beginning, intermediary, and final consonants. Also be reminded that L-M-N promote desired nasal resonance (not nasal-

ity) thereby contributing much to enrich the tonal quality, aid in tiding over so-called registers and generally making for an even flowing tone. Exercise the tip of tongue with:

TAH TAH TAH TART
DAH DAH DAH DART

And the lips with: VAH VAH VAH. And BAH BAH BAH etc. Rarely use a large position in singing a song, but be radical in technic to loosen the throat and make the lower jaw, lips and tongue responsive and flexible. Move jaw rapidly up and down. The head cavities will become more receptive if the nostrils are occasionally sealed while speaking and singing on a given pitch above usual conversational pitch. (Do not pinch nose) Use exercise: YOU-YEA-YAH-YO (oval position) Be sure the attack originates round the waist and that control remains there.

There should not be any indication of throat control, and there will not be if the control remains in the torso, with perfect co-ordination and throwing power in the lips in what may often be an intense combination of sounds. If the lower jaw is relaxed it stands to reason the throat will be also, but from the collar bone down, there will at times be real heroic tension. Be it agreed that the throat is open when one speaks correctly, but the throat can be developed into a larger resonating space thru deep-breathing exercises, including the *"closed yawn,"* plus relaxation, with a fine feeling of well-being. (Do not take too much account of a person or teacher who says "Now open your throat.") Let's be more specific. A relaxed lower jaw does not mean a large position of mouth, but it does aid one in realizing a relaxed throat. Of course a singer

occasionally uses a large position in a climax or big effect in a song or aria.

At this time let us refer to the rules of pronunciation given in an up-to-date dictionary. It is wise to gain a thorough explanation of the important sounds of the vowels and consonants and the full meaning of words. Where first and second choice is given, it is suggested that one use the pronunciation most in use in the immediate locality, but when in doubt, of course use first choice.

Lesson No. 18

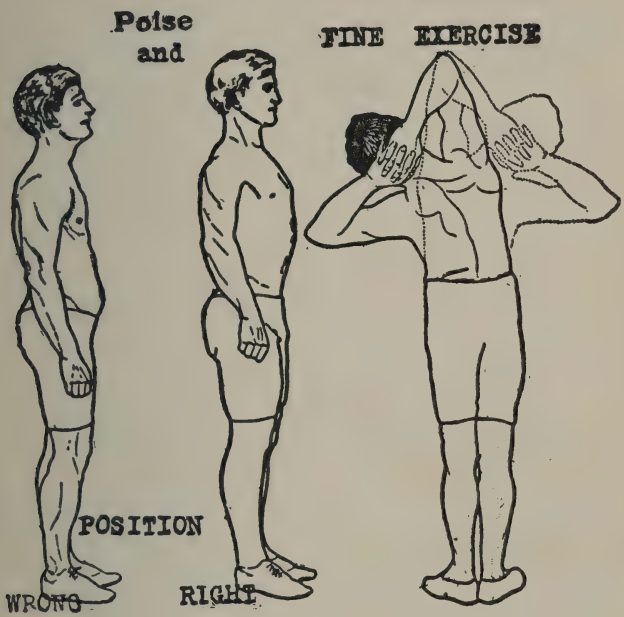
ROUTINE WORK . . . STRETCH EXERCISE —POISE AND POSITION

AWAKEN the body. Stand erect like a soldier (not rigidly), hands at the sides of the body. Tranquillity and self-control are great attributes and can be gained only thru the mind, yet correct breathing and generally good health too are important factors.

THE STRETCH EXERCISE

Reach straight up while walking a few steps and taking several short breaths (catch-breaths). Only do this exercise a few times. Duration each time: five seconds. Plan to perform this exercise in the morning after drink-

ing a glass of reasonably hot water one-half hour before breakfast.



POISE AND POSITION

Practice poise and position so that you can measure up to an expression of Dryden, who said "Whate'er he did was done with ease." When standing, keep the heels about three inches apart, the toes being slightly turned out. When seated, keep the knees fairly near. Finally arise and walk as if each step propelled you nearer success.

Beware of mannerisms. Keep the chin level. Again be reminded that the hands should rest easily at the sides of the body.

Create added strength round the waist by moving the solar plexus and the small of the back at one and the same time. The spine should be flexible. Every day one should read aloud and note errors in diction. Never put off looking in the dictionary to check words.

Lesson No. 19

ROUTINE WORK . . . MASTER TONE . . . SLOW SCALE

AWAKENING exercises: "closed yawn," flexing lips, moving lower jaw up and down rapidly. Rub cheeks toward lips. Briskly rub sides of throat, etc.

Renew relation with a so-called master tone in medium range of voice (for instance medium A). Proceed a few notes using extremely "white" or smiling position before taking on more color with the A position (oval). Speak, then sing exercise VOO VEE VAH VA VO. Speak then sing exercise OO AH O OO, separately, then bound together. Use a slow scale medium range C to C, pausing on E, then G, to replenish torso support (Do not think about breath and be silent in taking support) Use exercise AH O OO AH. This is a great conditioner, but

be sure the tip of tongue is resting at the roots of lower front teeth.

Sing exercises LAH and LOW from a conversational position noting how smoothly they tide over awkward spots or registers. Miss Contralto, you will find this quite helpful. If in class it will be particularly helpful to take up individual cases. Also permit questions.

Speaking on pitch will eventually destroy that timid feeling and add real "tam" or timbre to the tone. Have lots of "oral dare." It is fine for freedom and abandon.

Lesson No. 20

ROUTINE WORK . . . LIPS . . . TONGUE

Review preceding lesson, not forgetting to awaken the body with breathing exercises, etc.

Think the position used in producing the vowel A, then seal, do not pinch, the nose. Permit the lower jaw to relax, then lift the lip off the upper front teeth while speaking exercise Ē-Yā. Then sustain the exercise using the same position and volume as in speaking. Vary the exercise by occasionally placing the forefinger on the bridge of the nose. Next sing this exercise on three, then five notes. Also, Yā-Yē-Yäh to improve the supporting muscles of the tongue, and Voo-Vē-Väh to develop the muscles of the lips, sustaining the Ah sound in each case. Again note that the propulsion comes from "all round the

waist." Added security will be realized by pressing down on the chest with either hand. It will establish more tension to enable one to control the tone, (not rigidity). Keep in mind that "breath is tone." Keep the curtain off the tone by allowing the front teeth to show a bit, or perhaps it will be more effective to ask you not to pull the upper lip over the upper front teeth. You will find a subtle use of the corners of the mouth (corners in) will aid in controlling the production. Protruding the lips is an aid.

Again try lifting the lip off the upper front teeth. There will be added brightness in the tone. There is no such thing as *"The"* exercise. Any radical exercises which you may be asked to do are mainly to bring your attention to a desirable point and bring about a condition that will contribute to a natural conversational production.

Lesson No. 21

ROUTINE WORK . . . TONAL COLORS . . . TIMBRE

Use torso lift.

Look to the tonal colors of the voice. Do they meet your concept of a pleasing conversational voice? That is, not too white, nor too dark. Just rich and reasonably full colored. You have a right to produce such a tone and still be your own natural self. Get more and more ac-

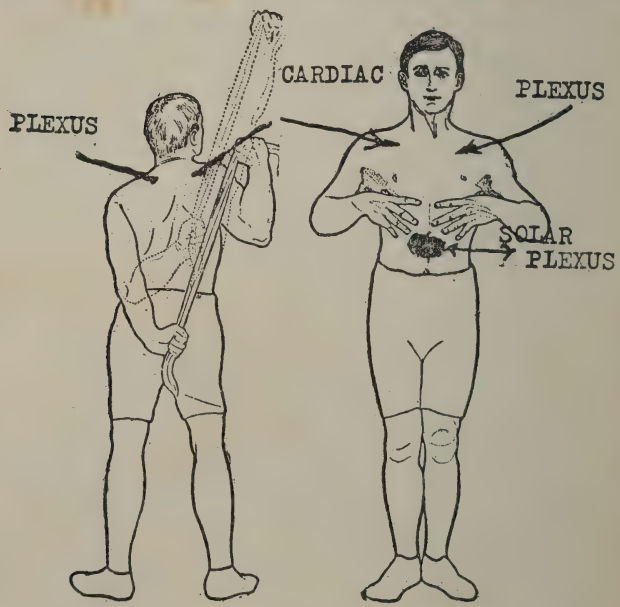
quainted with light and shade. I believe it was Byron who said, "A living voice, a breathing harmony."

Flex the lips and jaw. They must be extremely responsive to the mind. Speak exercise Ē-You with the end of the tongue at the roots of the lower front teeth. It will help to bring the mass of the tongue forward out of the throat, besides strengthening the supporting muscles of the tongue. (It is possible to do this exercise silently, if more convenient in point of surroundings.) Now try a rhythmical torso stroke—one hand on the solar plexus, the other on the small of the back. You will notice that the solar plexus and back are in action. The torso must be at ready call of the mind. Know the meaning of "timbre" or "tam"—getting the body into the tone. Remember that exaggeration of the nasal consonants L-M-N helps promote head resonance. Intensive use finally becomes instinctive. Gain a sensitive ear to your own effort. Read aloud every day. Use Exercise Nōō-Nēē-Näh-Nāy-Nō like a school football yell. Never let the torso collapse quickly; always retain enough support through mental alertness to meet the requirements at hand.

Lesson No. 22

ROUTINE WORK . . . ADDED BRIGHTNESS . . . PLEXUS

Review exercise E-YOU-E-YA-YO at times lifting the upper lip with the thumb and forefinger. Speak and sing medium to high range in this exercise. You are assured added brightness in this very simple use of a few vowel sounds. To get better acquainted with resonance available in the mask, occasionally place finger on bridge of nose, then seal nostrils, and on third try bring in the corners of the mouth with thumb and forefinger. These



three radical moves should be used with discretion, but their usefulness will be realized at once.

In the many stimulating exercises the following directions may be useful to you: Before hopping out of bed, a light massage of the cardiac plexuses just below the collar bone will serve to awaken the body. This may be followed by a light tapping just above the solar plexus, then after the bath, a brisk friction rub with a coarse towel, especially stimulating the plexuses over shoulder blades.

Possibly your speaking voice is too high pitched. If so, concentrate on the lower and medium tones for awhile and their tonal beauty will make a stronger appeal to you until you will feel encouraged to adopt a lower range for conversation, that is, between a low B flat and E.

Lesson No. 23

ROUTINE WORK . . . WORDS—SENTENCES —ORAL READING

Words! Let us plan to use words of standard worth; to guard against grammatical errors; to be sparing in use of slang; and to avoid hackneyed words and phases. It was Shakespeare who said, "Mend your speech a little lest it mar your fortunes."

Why not add a word a day to your vocabulary?

"Variety in unity, the secret of all interesting talk and thought."—James.

SENTENCES—ORAL READING

While it is true that a long sentence offers opportunities for details and shadings of thought, fluency, rhythm, dignity, and charm, it is conceded that a short sentence serves to animate and arrest attention. Platform addresses should generally employ the medium length sentence structure. Sentences of from fifty to seventy-five words are too long. Effectiveness in speech composition requires simplicity, clearness, conciseness, and avoidance of exaggerated expressions.

Vitality and force in everything depends largely on one's state of mind and body. Do not omit your health suggestions. They are extremely important.

After a brief discussion of the above remarks about sentences, have each student write sentences of varied length followed by constructive remarks from members of the class on his or her effort. Any remaining time will be well spent in oral reading.

Lesson No. 24

ROUTINE WORK . . . IMAGINATION—TRANQUIL BREATHING

Start the period with oral reading and constructive comments and questions. Assuming the class is interested not only in speaking, but singing, why not use a volume on

the history of music. "Thought once awakened does not slumber." Carlyle.

Another phrase comes to mind, "One candle lights a thousand." Even one speaker's or singer's thought can arouse the thinking of thousands. Be observant. Have you a vivid imagination? Give a test. Try and picture children in a field plucking flowers.

However, bear in mind the truth in Goethe's assertion that "Every art must be preceded by a certain mechanical expertness." It is essential to practice over and over again, exercises that bring muscles into action which help produce tone, pending the time when technic will reflect thru increased strength and ability to control the voice in speech and song.

Tranquil breathing will be found most salutary in quieting one's nerves. Example: Lie flat on your back counting the slow rise and fall of the diaphragm. One noted man calls this "belly breathing." A bag of sand placed on the solar plexus weighing from 10 to 40 pounds, according to present strength, furnishes resistance enough to serve as a fine medium of development. There is also a psychological side if one views the "rise and fall" insofar as it tends to quicken the mind's control of the torso. In class, ask some bright student to give a demonstration.

Lesson No. 25

ROUTINE WORK . . . PANTOMIME AND GESTURE

"There was speech in their dumbness,
Language in their very gesture."—Shakespeare.

(Make special effort to cover "routine work" thoroughly before taking up pantomime and gesture. It is suggested that you turn to the page on "awakening exercises" so that the body may be alive to every call.)

Make a game out of pantomime in class, or in the family circle. Obviously pantomime and gesture indicate bodily action in response to thought. Whether speaking or singing it is important to gain mastery over the body thru mental suggestion above the ordinary. Good timing is a factor in the start of a hundred yard dash, in football, in boxing, and likewise in speaking and singing. Co-ordination to a fraction of a second between torso and mask. Unhampered and rapid liberation of a given effect, as well as in making transitions from one word or syllable, or one interval to the next, makes for a smoothly delightful performance, but this demands expert *timing*.

Precision of attack is a pertinent element.

Gestures will come in for more attention as you read on.

Lesson No. 26

ROUTINE WORK . . . IMPROMPTU SPEAKING . . . HESITANCY (ER-I-TIS) COURTESY

IMPROMPTU speaking upon most any subject has great value. Talk from personal observation and reflection for two minutes on a given topic.

"Opinion in good men is but knowledge in the making." Milton.

HESITANCY—"ER-I-TIS"

Doubtless you have listened to a speaker who continually cluttered his speech with "er." If you are so afflicted, start now to correct the trouble, making up your mind to pause when tempted to say "er." Acquire a more orderly mind. It can be done. Never revert to "er" to tide over a momentary lapse. If a student is unfortunate enough to stumble or stutter, point out the advantages of torso control, urging the pupil to talk more slowly and pause until he gathers poise and co-ordination of the forces involved.

Even short speeches for special occasions, altho' brief, should be well prepared. Ah, perhaps you say, "I am learning to sing, and not interested in this phase of culture." May it be suggested that the time may come when just this phase of culture may be the one matter that will greatly help toward your success as a singer.

Speakers and singers should cultivate platform courtesy. Perhaps it sounds elementary to state as a soloist you precede your accompanist on and off the stage. If, as the speaker you are about to make an introductory speech, first turn to the Chairman.

Rest the hands at the sides of the body, (except when

using an occasional gesture.) Do you recall gestures where the wrist is utterly relaxed in describing a circle? Try it: First one hand, then the other, finally using both hands. (Better stand in front of a mirror.) It should be mentioned that gestures are more eloquent and in better taste when used sparingly during a speech. No notes are to be used other than a bit of memoranda on a business card which may be held in the palm of the hand and on which may be written a brief outline of what you are to talk about. Rehearse and again rehearse your speech.

It is best to make but one statement on nearing completion of a speech, then as you conclude, take two steps back, still facing the audience as you depart.

In class, allow time to give students an opportunity to test their understanding of this phase of stage or platform courtesy through individual demonstrations.

Lesson No. 27

ROUTINE WORK . . . SPECIAL SPEECHES

In making an introductory speech, be sure to mention

a. The Occasion
b. Name and subject of the Speaker
c. The speaker's achievements

Beware of using such hackneyed phrases as "We have

with us to-day," "Next on the program" etc.: Rather say, "It is my honor"—"privilege"—"pleasure" etc.

The President of the United States or an internationally known dignitary should not be introduced with more than "Ladies and Gentlemen, The President of the United States."

SHORT SPEECHES FOR SPECIAL OCCASIONS

A nomination speech should be short and pertinent. For instance, State the office, the name, the purpose and requirement. The Candidate: name, previous experience, essential qualities, such as willingness, faithfulness, etc.

PRESENTATION AND ACCEPTANCE SPEECHES

As giver in behalf or in your behalf, words and manner should convey the keenest appreciation of the service or prowess of the one to whom you are presenting the gift. Name of person and service rendered. Significance of gift and name. Reason for giving it.

In accepting a gift, express appreciation, best wishes for success, etc.

If in class, let students accustom themselves to the above, by examples. Allot time for constructive criticism.

Lesson No. 28

ROUTINE WORK . . . GROUP ACTIVITIES . . . CONVERSATION . . . STORIES

While we are intent on developing the voice to its utmost in speaking and singing, the student who expects that voice is much more than fifty per cent of "Vocal Vigor in Speech and Song" is sure to meet with much disappointment. Therefore the need of much cultural preparation. Discussions and debates. Delve into the orderliness of parliamentary practice.

THE ART OF CONVERSATION

"If it is not seemly, do it not;
If it is not true, speak it not."
—Marcus Aurelius.

It should always be interesting to interchange thought on mutually interesting topics. Not mere chatter about trivialities. Speak and sing about something worth while.

STORY TELLING

Keep in mind the setting, character, and give special attention to the climax. In the song you are the reporter.

It is important to follow routine health exercises *each day*. Let us emphasize the value of oral reading *each day*. (If time remains after getting activity along lines indicated above, it may be well to have the class stand and devote some time to the torso lift, the twist exercise, that is, arms extended etc., and finally to the art of relaxation.)

Lesson No. 29

ROUTINE WORK . . . CONSTRUCTIVE CRITICISM . . . BOOKS . . . REMARKS

HAVE members of class make three to five minute speeches on some subject that is of personal interest, to be followed by constructive criticism by teacher and students in point of poise and position, diction and quality of voice.

Have students make a list of noteworthy books.

(The above outline of activity will doubtless consume most of the lesson period, however, if time remains it may be devoted to discussion and tests in line with the following remarks.)

REMARKS

On the assumption that the correctly spoken word, sustained, is singing, surely the faithful study of lessons and use of exercises to-date must have already done much to quicken the mind and strengthen the muscles that enable one to produce a complete tone. This invites the question "What is a complete tone"? It is generally accepted that a mellow, full-colored vibrant tone meets requirements. Again, "What is tone"? The answer is: Breath. Breath that has been set into motion against the vocal cord and resonating chambers, becomes tone. Hence the importance of expert breath control.

Intensive work such as found outlined in this volume will amply repay with stronger muscles and a keener mind to meet an inspirational concept of a beautiful tone to portray a vivid picture found in the meaning of words.

Lesson No. 30

ROUTINE WORK . . . CONSTRUCTIVE REMARKS . . . DISCUSSION

PERMIT the breath to diffuse into head and facial cavities not forgetting the nose as a prime resonator. Become agile in mind and body. "Mind and body—Master and Servant." Be industrious. Gain the power to express your own thoughts and emotions, but be judicious. Know the "why and wherefore" of each stage of progress. Get acquainted with your true self. Make a game out of the study period. A game that will tend to stimulate and carry you thru the awkward stage of your endeavor.

A clear mental picture of that which you wish to do must precede each move. Indeed some of the exercises are severe, but many a radical exercise is the awakener of new forces and added power. Be alive to the sound of your real voice and reflect joyful abandon. If you have at the start only a small voice, know that many a mediocre voice often surpasses in achievement a so-called "God given voice."

Reading aloud and speaking on a given pitch is sure to be one of your most valuable activities. Remember that *gestures* and *"clowning"* aid greatly in gaining freedom and unhampered tonal production. By all means cultivate an attentive ear to your own effort. It is the officer on the beat. Competent constructive criticism assures a generous measure of success. Conduct class in question and answer round table discussion.

Lesson No. 31

ROUTINE WORK . . . SPEAKER . . . AUDIENCE

ALTHO' the following suggestions are primarily written for the speaker, the singer will find many applicable to his appearance.

Approach your audience in a relaxed manner, walking out of the wings to about the center of the stage or platform, then turning almost a right angle, walk forward to within about three to eight feet of the foot-lights according to the size of the stage.

PERTINENT SUGGESTIONS

Straightforward speech. Interestedness.

Centralization of delivery. (Low bows out of date).

Merely acknowledge applause with a pleasant nod.

The opening phase is often lost on your audience, as they are quite apt to be noting the set of your clothes, or the color of your tie and general appearance.

Make no apologetic remarks. No useless repetition.

An occasional laugh is always appreciated.

Take into consideration the acoustic properties of the hall.

The eyes must not wander. Begin speech at a moderate pace.

If reading, hold head erect as possible.

Do not forget the value of eloquent silences.

Entertain no mannerisms. No toys such as a watch-fob.

Let the hands rest relaxed at the sides of the body, except when using an occasional gesture. Use gestures sparingly.

Lesson No. 32

ROUTINE WORK . . . FEAR

Of course there is a desire to excel in achievement in most any line of endeavor. The mind should be taken up by the work at hand, leaving no room for the demoralizing thought of fear. Deep-breathing will contribute to calmness of spirit. Keep the mind occupied up to the moment of your appearance. The body must be warm or the forces used in the production of tone will not be up to their standard of effectiveness.

> "The law of life is the law of strife. It is through painful effort and grim energy and resolute courage that we move on to better things."
>
> Theodore Roosevelt.

Those who have singing voices should so wish to sing that their desire overcomes all fear. Go ahead and express yourself fearlessly like a real man or woman, and the chances are greatly in favor of your singing with authority. Do not allow your mind to wander away from the subject of your performance, nor fear in the form of selfishness to enter, if you desire to do meritorious work. Remember, the self-conscious performer is entertaining another form of fear. Enjoy freedom and abandon by "clowning" some of the exercises.

"Be not afraid"

"Be not afraid" rings in my ears,
A glorious phrase to banish fears,
It strengthens, blesses, greatly cheers
Mankind throughout the countless years.

C. H. W.

Speakers and singers suffer tortures from nervousness, which is, in fact, often *selfish fear*. Take a good deep breath, exhaling slowly. It will help you to be your real self and put something else in the place of fear.

"As thy day, so shall thy strength be."

Knowledge of one's limitations often creates fear. Decide to devote real honest efforts to the varied, yet simple exercises in this volume, and you will acquire a voice of long range, so that there will cease to be any high or low tones, if you have a margin of voice on either end of the requirements in range of any song or aria. Thus, you will dispose of one avenue of fear.

Lesson No. 33

ROUTINE WORK . . . RECAPITULATION

One torso lift. Deep-breathing exercises. Massage throat and cheeks rubbing cheeks toward mouth so that lips become awakened. Move lower jaw up and down rapidly, finally looking into a mirror while allowing the jaw to hang utterly relaxed, occasionally bringing in the corners of the mouth without raising the jaw. Use lip and tongue exercises. Hum a slow scale C to C lips barely apart. Use exercise OO-E (we) "Clown" a few phrases such as "Who are You" etc. Sing exercise AH-O-OO-AH. Then dare to sing your song from a conversational posi-

tion with just enough "give and take" to accomplish a desired effect, rarely opening up except on the larger song or operatic climaxes.

The reader can rest assured that the exercises and suggestions in this volume have withstood the test of time and experience in major fields of expression by the writer. Be assured the art of good speech will definitely pave the way for delightfully artistic singing. Do you not feel that your voice is stronger, that the mind works more rapidly, in short, that you have gained in mental and physical culture? These lessons are designed to cover every phase of the art of speech and singing except individual points which are best covered by a competent teacher, or person who is qualified to give expert constructive criticism. The exercises cover all the fundamentals of speech and song. As to peculiarities and hindrances such as a deviated septum, undue nasality which escapes the ear of the performer, defects of body in general, and a slow mental grasp of things, all these points must be met with courage. Put your trust in the good judgment of a competent teacher. Perhaps your problem is for none other than a physician. Frankness in matters of health may save your life, in fact, the health hints in this booklet have been the keynote to the plan that has permitted pursuit of the perplexing problems of life, and especially, of an artistic career. These exercises and health suggestions are the very essence of more abundant living.

Keep your mind and body fit. Altho' there may be a slight divergence of opinion on the part of some readers as to the minor details of the approach to the art of singing, on the whole, it adheres closely to an outline of theory made and adopted by the American Academy of Teachers of Singing for their individual guidance.

"Sempre avanti" as the Italians might express it, "Always forward." *Why not be one of the pioneers in the singing of the future as approached thru better speech.*

Lesson No. 34

ROUTINE WORK . . . NASALITY . . . SPEAK ON GIVEN PITCH

In brief: One torso lift. One "closed yawn." One twist, feet remaining firmly on the floor. Massage throat and cheeks, moulding cheeks toward lips to exercise and free them from the teeth and gums. Flex lips and move lower jaw rapidly up and down. Yell Hi! and Ho! then "clown" the phrase, "Who are you," at times sealing the nostrils, but do not pinch the nose as it will interfere with resonance. Vary these stimulating moves by placing finger on bridge of nose. Bring in corners of mouth as in whistling; speak, then sing exercise OO-E (we) to gain a good focal point, true pitch, and additional carrying propensity. Next speak, then sing from out same mould, exercise OO-O (woe), slow scale medium range C to C and return, occasionally working up on exercise (wah) OO-ah, and returning, use (woe). Vary this activity by using exercise AH-O-OO-AH medium range on single tones, but finally arpeggio. Do much reading aloud, finally allowing technic alone. It is time now to sing songs from the conversational formation. At least three

quarters of your work should qualify on that plan. You will know when it is advisable to open up. Be warned, however, that one can easily acquire a rigid lower jaw, so do not fall into this error. A relaxed lower jaw does not mean a large position of mouth. Better look into a mirror and check on moves. At times place forefinger above upper lip and thumb below lower lip while singing. It is very effective.

If you are unfortunate enough as to have a bad case of nasality (now do not conflict nasality with the much desired nasal overtone or resonance) return to a spoken A with tip of tongue at roots of the lower front teeth. Dare to speak or sing any vowel sound you wish from out that mould.

Above all things adjust your hearing to the sound of your voice and be faithful to the predominating vowel. Have a mental concept of a tone that is full-colored, mellow, and reasonably bright. The radical exercise has its place as a stimulator but do not take it into the concert hall. Hold tight to the matter of torso control, not throat control. Be alert! Listen to your voice with a keenly discriminating ear. Continually return to the spoken exercise or word and follow closely the idea of a master-tone in the medium range of voice. On selecting such a tone, freely sing a slow scale with same timbre using OO-AH (wah) as an exercise. (If in class try and note each individual effort.)

All these exercises merit your best endeavor. You may find that you have now turned another "vocal corner."

Lesson No. 35

ROUTINE WORK . . . SIMPLE EXERCISES . . . GRUNT-HUM

WARNING! *Do not belittle the simple exercises.* As indicated in Routine Work, awaken the body with breathing exercises, one of the most effective of which is the torso-lift, as illustrated in the first part of this book. Often use the three catch-breaths, retaining the position of the structure for a few seconds. Yes, even walk around feeling "chesty" for a week, and you will not only gain an erect posture, but will condition the muscles of the torso so that they will cease becoming tired, within reason, from the many calls made upon them.

Keep in mind that "breath is tone" after it has diffused into the head cavities. Continue to get better acquainted with nasal resonance through the use of the *Grunt-hum.* Know that the fundamental forces are the same in speech and song. Again speak on a given pitch above the conversational range, finally sustaining the same on the third try. The astounding simplicity of these exercises will more and more impress you with the similarity of speaking and singing. Fine quality must prevail. You will soon be demonstrating that correct speech is a sensible approach to better singing. Turn a sensitive ear to your own effort.

Slow scales should be sung every day. Use *Lah* as the vehicle, thinking the A position, with effective articulation of the consonant L, finally merely using a conversational mould or natural position of mouth.

Lesson No. 36

ROUTINE WORK . . . MANNERISMS . . . MIRROR

Routine work should receive attention for at least ten minutes of the period, after which an intensive drive for more head resonance is in order. Focus the attack into what you think is the end of the nose, and it will probably land where most desired, at the forward part of the hard palate or roof of mouth. Do not countenance nasality, but if such a quality obtains, return at once to the spoken word and look to the art of relaxation and torso, instead of throat control. Use the A position with tongue at roots of lower front teeth, occasionally sealing nostrils when speaking any exercise not prefaced by a nasal consonant, so as to bring the difficulty directly to your attention. Now speak and then sing with same adjustment and timbre, exercise Voo-Ve-Vah-Va-Vo. Look in a mirror to help check errors and mannerisms, such as uncomely facial grimaces. Again and again, notice expression on face when speaking correctly. Dare to sing from out same mould. Use your own fair sense of reasoning and again note the security realized in your voice when thinking the A position. What a valuable vocal friend. Delve deeper into the meaning of relaxation and commence to think out for yourself these simple things that are guiding you nearer the natural path to the art of speaking and singing.

(Obviously there is necessity for much repetition.)

Lesson No. 37

ROUTINE WORK . . . POWER . . . UNIFORMITY

Cover in brief the exercises found under the head of "Awakening Exercises." This week preface your open work with fifteen minutes of humming, lips barely parted. Then start speaking lightly, exercise AH (almost in a whisper) starting medium range about A flat. As there appears more response in the mask, sing lightly, using white or thin quality of tone allowing the tongue to lie flat which it will be inclined to do on this exercise, or any word in which the broad A or long I predominates.

Again sing exercise OO-E (we) with keen observance of focal point in mask. Work from this point into OO-O and finally OO-aw (As in word law) never losing said point in tonal quality. For more power, work from Ah to Aw than Ah-O-OO-Ah, take a torso lift, retain structure while singing this exercise. Now speak Hi! on top note, then Ho! Now "dare" to sing the AH-O-OO-AH with same adjustment, plus the pressing of palms of hands together steadily during the exercise.

See that your scales are uniform in tonal quality, that is, mellow, yet vibrant or bright. Read aloud with a mind quick to detect errors in diction, tone, poise and position. Use the long A position to aid in smoothing over any vowel difficulty, and the OO sound to mellow and darken the quality if it seems too bright, in fact, the OO sound or its salutary effect should be in every tone.

Lesson No. 38

ROUTINE WORK . . . INDUSTRY . . . PRACTICE PERIOD

LEARNING how to speak and sing effectively should never be attempted by anyone mentally or physically lazy. Is there any reason why you should not practice from one to four hours daily? Ah, you say you haven't time because you have to work for a living. Unfortunately, singing well involves real hardship and sacrifice. The time for practice will not be allotted you. It must be taken. Many exercises, such as flexing the lips and strengthening the supporting muscles of the tongue, relaxing the lower jaw, and deep-breathing to develop the resonating spaces, are possible while at the business of earning bread and butter. It is essential to know the rudiments of harmony. It is also advantageous to learn to play an instrument of some sort, or at least to finger scales correctly on a piano. Good reading matter plus oral reading is all important. Use a mirror to check any chance of mannerisms, and to note the simplicity of the conversational position for intimate song singing.

While looking in the mirror, use the oo-ah (wah) exercise. In taking up a song, be sure to read the text first, then sing. Allow technic to reflect. If an awkward place in the song is met, return to the spoken word and think the vowel (*A*) position. Now try the awkward place with complete assurance. If time remains, review the vowel sounds.

Lesson No. 39

ROUTINE WORK . . . REVIEW VOWEL A

UNDER the title of routine work be reminded that a certain amount of mechanical efficiency is necessary, and, to that end, it is wise to cover in some detail the exercises which appear as "Awakening Exercises," which, of course, by this time must be fairly familiar to you.

To the layman, this matter of plugging the use of the vowel *A* may appear overdone, but to the one who has intelligent use of this sound, there will always appear new and improved attributes in its use, an ever present help, if it does not seem too far-fetched to ask you to think the A position when you meet the next problem in a song. At least give it an honest try, for instance, singing the word "hill" from the A position on a fairly high note, going after it with the utmost confidence. You may experience a few surprises, but be sure to rest the tip of tongue at the roots of the lower front teeth, so that the mass of tongue will not fall back into the throat. Complete the period with exercise OO-AW on slow scale, followed by OO-AH to bring the production nearer a conversational mould.

Oral reading should be a live part of the daily activity.

Lesson No. 40

ROUTINE WORK . . . TEST PERIOD . . . NOTE PRESENT PROGRESS

PUT both hands down on the back of a chair or top of a grand piano, pushing steadily while in the act of singing. You will experience a complete use of the torso, with resultant improvement in timbre and a better understanding of the value of torso support and the part which the mind must play in establishing and controlling the same. At times raise chair from floor while singing.

In considering the matter of a focal point in the mask, steer the breath (breath is tone) in the general direction of the upper front teeth. One may then expect the breath to hit the forward part of the hard palate (roof of the mouth) which is most desirable.

Let me remind you again that the long A position, with the "corners in" just enough to be at call for control and throwing power, is a more effective position of the mouth than the elliptical formation; that is, unless one wishes to use the elliptical formation to produce a white tone as a "conditioner," or in intimate or conversational singing. Give the oval position a fair trial, *allowing preference to the conversational or natural position, with just enough "give and take" from close to open formation to achieve the best results.*

Finally, in regard to any position or exercise taken to improve the production of tone, bear in mind that the mental concept is all important. However, the mental concept will not obtain, unless thru the hearing there is conveyed to the mind the results of one's effort, thereby enabling one to make suitable adjustments to bring about

the mind's picture. Co-ordination of all these forces to the fraction of a second constitutes a big step forward in the art of speaking and singing. Occasionally cup the ear with your hand to accentuate the hearing of your own tonal production. Do not forget to "clown" if feeling a bit stiff in manner or low in spirit.

Lesson No. 41

ROUTINE WORK . . . TRANSITIONS

UNDER routine work awaken the body with a series of silent replenishments retaining each one about ten seconds. In the act of inhaling and exhaling have you reached the point where it is possible for you to occupy thirty seconds inhaling and a like amount of time for the exhalation? It may be unwise for you to try this at your present stage of development, so be admonished at this time to use sensible judgment and not ask too much of your equipment.

To pass smoothly from one effect to the next will challenge your best effort in point of deftness and rapidity. Do not over-emphasize the final consonant in your zeal to get the words to your listeners. Subtlety in accomplishing these moves will amply repay in an even flowing tone. Regardless of much tension under the arms and around the waist the listeners must not be made aware of effort on your part. The singer should have complete mental-

ization of the forces involved, yet scarcely be aware of this fact. In making transitions the subtle use of lips and torso play an important part with a great big accent on good diction. The nasal consonants L-M-N when slightly exaggerated not only foster resonance, but make for smoothness in delivery of the text. Be certain that the predominating vowel sound is in evidence up to the moment of transition or completion of the word or phrase. How often one hears a singer anticipate the completion of the word to the detriment of the vowel sound and the tonal quality. A slight impulse in the torso works in harmony with a slight effect at lips in completing vowel sounds. Have students demonstrate.

Lesson No. 42

ROUTINE WORK . . . LEARN TO LAUGH

Awakening exercises including: One torso-lift. Extend arms turning over fists as deep inhalation is taken. (Note action under arms) Massage throat and cheeks, rubbing cheeks toward lips. Relax lower jaw letting it hang loosely while bringing in the corners of the mouth. Follow with rapid up and down movement of lower jaw. "Clown" a few exercises such as yelling Hi! and "Who are You" with an occasional sealing of nostrils during this exercise. Lift upper lip for added brightness while singing slow scale from C to C using exercise OO-O (woe)

and OO-Äh (wäh). Be sure to make attack square on the note, not permitting the upper lip to be drawn over the teeth. You will be pleased with the obvious effectiveness of this move.

It is best to start softly, but that does not mean omission of timbre in the tone. Vary scales with exercises of three and five tones up and return starting on low B flat or F in a low voice, and C or E flat in a high voice. Work for uniformity in quality that may be considered standard. That is, a tone that is full-colored, yet reasonably bright. As previously mentioned, speak all exercises before singing them. Gradually increase volume of tone. It is a good plan to speak twice, then sing the exercise or word from out the same mould and with the same amount of timbre or body in use. Always read the text of a song aloud before attempting to sing it.

Be reminded that routine work is intended to awaken all the forces used in the matter of speech and song. Do them faithfully each day and the returns will amply repay you for the effort.

You have been advised to "clown" certain exercises and surely you should be able to laugh at will. *Note sensation round the waist when laughing, and a mighty keen understanding of torso support and control will be gained.*

Lesson No. 43

ROUTINE WORK . . . PULL DOWN SHOULDERS

Use exercises to awaken and develop the body, keeping in mind particularly the plan of exhalation having resistance at lips. It is better to under-exercise than over-exercise.

(Perhaps you have read "Lives of a Bengal Lancer," if so, do you recall certain breathing exercises? Really, if one uses them in a somewhat modified way they will be found quite effective, yet it does not seem wise to include them in this volume.)

Pull down the shoulders, get better acquainted with controlled breathing so that you may enjoy an even flowing tone. Bel canto, cantabile, legato, sustained type of singing; these musical terms plus the sustained tones of a violin or 'cello should suggest a worth-while tonal production capable of providing a beautiful medium of expression.

Practice sustaining a medium range tone from 10 to 25 seconds. Laugh and "clown" many of the exercises. Do more oral reading, and be consoled to the necessity of much repetition in this book if you desire to progress.

Lesson No. 44

ROUTINE WORK . . . SACK OF SAND . . . FLEXIBLE SPINE

Among the exercises to aid in awakening and strengthening the body, particularly the torso, fill a sack with ten to forty pounds of sand. Place the sack on the solar plexus (pit of stomach) while flat on your back, slowly raising and lowering the sack at what you consider the normal tempo of your intensive deep-breathing exercises, thus furnishing the muscles around the waist with a fair amount of resistance. There is a psychological point in watching the slight rise and fall of the sack. (*Yet do not localize the action in the pit of the stomach*) Action, "all around the waist," under the arms and walls of the chest. Have a flexible spine. Often take three short catch-breaths, retaining the structure for several minutes while walking about the room. You will find that the torso-lift and other breathing exercises are increasing the size of your throat and chest. How fortunate, that feminine attire does not include collars; but oh, you men, it behooves you to buy larger collars. (There must be no constriction allowed) The throat expands when it is relaxed. Note the increase in resonance. Walk about while singing, with joyful abandon. Again speak Hi! and Ho! Start on a medium range note and work up to a new high point.

Often pupils have increased their range to three octaves in a reasonably short time. Why not you? Young lady, are you inclined to be a bit timid? If so, why not try a mannish tone, make gestures, and generally shake yourself loose from this handicap.

(Get the class into the spirit of these exercises.)

Lesson No. 45

ROUTINE WORK . . . RELAXATION AN ART TORSO REPLENISHMENT

Give the body a brisk awakening thru exercises used in routine work, because the forces that produce tone must be aroused, and in so doing, they become stronger. Think (A) position while using Ah on a slow scale from E to E for high voice and C to C (known as the great scale) for low voice. The decided use of "corners in" (lips, as in whistling) will aid in making transitions, provide a medium of control that co-ordinates with the torso, and give added warmth to the production. Take plenty of time for this exercise.

Relaxation is indeed an art that should be cultivated by everybody. The next time you are aware of hurrying along without any real reason, just start to walk slowly and you will confer a blessing on the nerves. You can easily acquire the knack of relaxing if you so desire. Master this matter as soon as possible.

Replenishment of torso support, which takes care of the breath at the same time, should be made quickly and silently. No one enjoys hearing a breathy replenishment, and a great many fine singers are guilty of this unlikable sound, especially when singing into a microphone, when this error is sure to be amplified. Get over your lazy ways, and be alive to an impulse from the mind that will enable you to conquer this objectionable sound. (Possibly a few eye-brows are raised at this somewhat blunt statement, but be a "sport," you can "lick" the habit and put a better habit in its place) *This shaft is aimed especially at some of the possessors of really great voices, but not at any of the fine artists mentioned in this book.*

Lesson No. 46

ROUTINE WORK . . . OVER-EXERCISING . . . ARTICULATION

In building a strong body one should bear in mind that to over-exercise is possible and a serious mistake. Perhaps it may be practical for you to buy a rowing machine or an exerciser usable on that plan. To condition the torso muscles it is well to walk about for a week or so with chest slightly raised. If not in the habit of walking like a soldier, pending the time when the muscles become stronger, weariness may be experienced. Use good judgment in this as in any new exercise and you will soon become seasoned to the new posture.

Remember the A position (Tip of tongue at roots of lower front teeth?) Use it while singing the vowel E as in "HE," then the vowel I as in "HILL," followed by "OO." This is a "follow up" of an attempt in lesson 11A to improve the tonal quality of closed sounds.

Gain a livelier use of the tongue by using exercise: TAH TAH TAH TART, and DAH DAH DAH DART, at same time rolling the consonant R.

Before singing selection at hand, relax lower jaw as in act of drinking and use a "closed yawn," that is, with lips parted about the thickness of a finger.

(If in class, it is well to give each student individual attention.)

Lesson No. 47

ROUTINE WORK . . . AH-O-OO . . . IMPROVISATIONS . . . AGILITY

Do not belittle the *simple* exercise. It is advisable to use exercise Ah-O-OO *every day* on slow scales (medium range from C to E) for a period of fifteen minutes or more. Your observer must not have a chance to criticize you for contortions of the face. A mirror will do you many a good turn. Cultivate relaxation. Sing without seeming to sing. Accept the "dare" to sing from a conversational mould. Again and again speak the text of the song or aria correctly, then shake yourself free and dare to sing because it is a real pleasure to do so. Let the breath diffuse into the head and nose so that every cubic inch of it may work for resonance before it escapes. Become agile in mind and body. Improvise passages that cover two or more octaves on exercise Ah and vary it with vowel O, becoming adept at passing up and down rapidly. (Tip of tongue at the roots of the lower front teeth). Much repetition is essential to your progress. Be a good reporter. Read aloud. Tell the story, and sing to your own satisfaction. You will know whether it is good or not. Acknowledge praise with politeness, continuing to work, knowing that there is no such thing as perfection.

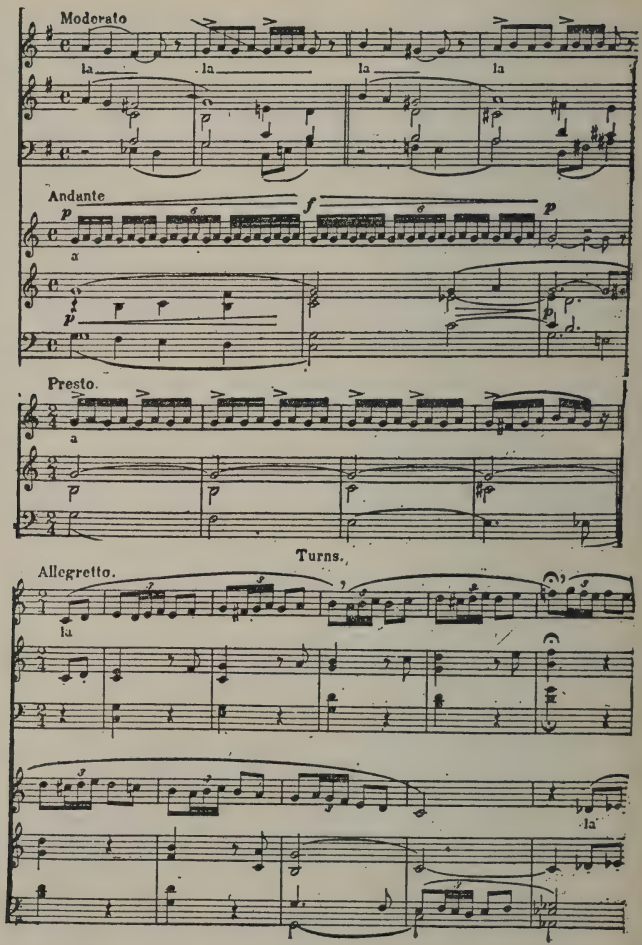
Return frequently to the vowels A and E to aid in security and brightness. Occasionally cup the ear to accentuate the sound of your own voice to enable you to detect undesirable points. Good diction is highly important. Really the tone will take care of itself if you will permit it to float. Do much inspirational reading and you will paint a more vivid vocal picture.

Lesson No. 48

ROUTINE WORK . . . THE TRILL

JUST a reminder to cover the high spots outlined as routine work or awakening exercises, particularly the "closed yawn" with lips barely parted. Again note sensation round the waist, the small of back and under arms. The throat space will expand more and more as the forces involved become stronger.

Some voices have a natural ability to trill, while others gain the trill only through dint of close application to a few simple exercises such as moving slowly from one tone to the next, slowly, then gradually increasing in speed until it is allowed to go into a trill. Start this exercise mediumly high pitch. While it is hardly practical for a heavy timbred voice, in some cases the trill may be acquired with a resultant increase in flexibility and true and unhampered intonation. Do not confuse the trill with an undesirable vibrato or tremolo effect. That would be a real vocal sin; a sin that is contracted often from forcing the production, and by weak controlling muscles, and sometimes by weakness of laryngeal muscles and vocal cord. One noted authority considers the trill an undignified embellishment for a man to acquire, rejecting its use from the standpoint of musical esthetics. But it would appear that if one is to teach, among other things one should know how to demonstrate the trill. (See notation giving approach to trill.)


Modorato
la
la
la
la
Andante
p
f
p
a
p
Presto.
a
p
Turns.
Allegretto.
la
la

Lesson No. 49

ROUTINE WORK . . . RUDIMENTS OF HARMONY

Use your muscles reasonably and they will become strong and increasingly responsive to the dictates of the mind. Therefore too much importance cannot be attached to the need of "ROUTINE WORK" each day followed by an intensive application to some special phase of the art of speech and song. "The closed yawn" is mighty effective in developing the throat and bringing to mind the vital force all round the waist.

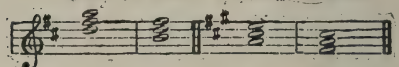
There is an amazing lack of knowledge regarding simple musical terms, elements of notation, keys and instruments. While for much detailed information you are advised to look to a volume on rudimentary harmony such as compiled by Dr. Th. Baker or Louis C. Elson, both of which are on sale in pocket size at a nominal price, herein is included much that is fundamental to your progress and more often than not, unfamiliar to the average student of singing. At this time it is suggested that the major and minor keys be memorized with subsequent written tests, including the various clefs.

KNOW THE MAJOR AND MINOR KEYS

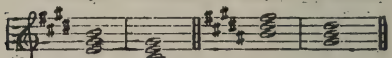
Key-Signatures with the Tonic Triads.

C Major A Minor G Major E Minor

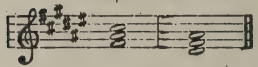
D Major B Minor A Major F# Minor



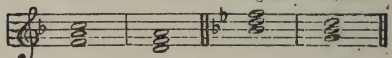
E Major C# Minor B Major G# Minor



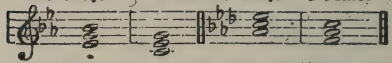
F# Major D# Minor



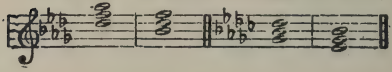
F Major D Minor B♭ Major G Minor



E♭ Major C Minor A♭ Major F Minor

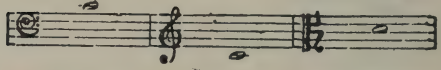


D♭ Major B♭ Minor G♭ Major E♭ Minor

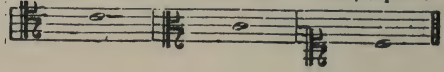


THE CLEFS:

F-Clef, Bass G-Clef, Treble C-Clef, Tenor (modern usage)



C-Clef, Tenor C-Clef, Alto C-Clef, Soprano

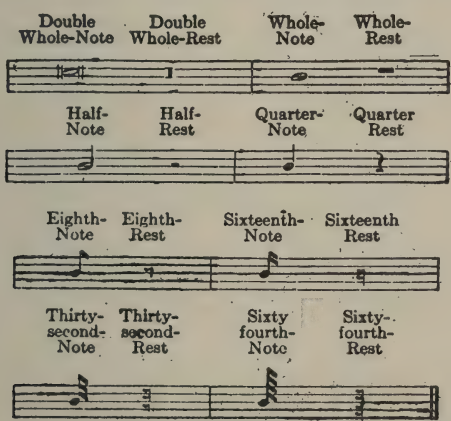


Lesson No. 50

ROUTINE WORK . . . TONAL MEMORY . . . INTERVALS . . . TIME

In doing routine work this week, specialize in flexing lips and relaxing lower jaw besides breathing exercises for torso and general development. If not in class, walk about the room "clowning" the exercises for a short time to encourage freedom and abandon.

It is a fine game to hit a note on the piano, medium range, then walk out of the room, return and converse a bit then try singing said tone without striking the same note again until you have demonstrated your tonal memory for better or worse. You can soon gain the ability, if you have not yet developed it, to retain the sound and pitch of a given tone or note despite diverse things occur-

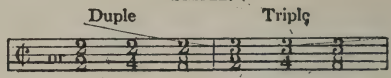


ring to divert your mind. Try this often and improve your tonal memory.

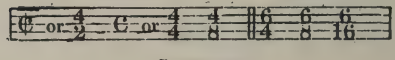
While we are on this line of thought, improve yourself in the matter of intervals. Strike a medium C major, walk away from the piano singing various intervals such

TIME-SIGNATURES.

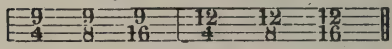
SIMPLE.



SIMPLE. COMPOUND.

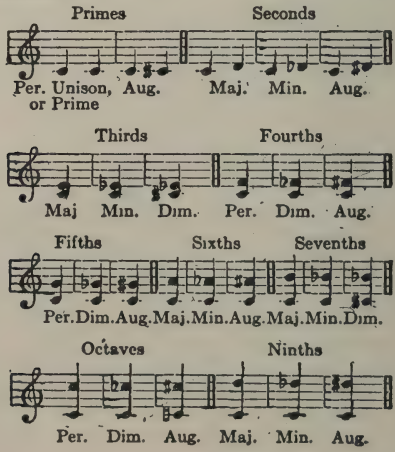


COMPOUND.



INTERVALS.

Intervals may be either Perfect, Major, Minor, Augmented or Diminished, *e.g.* —



as a major third, a perfect fourth etc., then return to test your accuracy. When preparing to give a recital, practice the program outlined many times without accompaniment. Merely hit an occasional note on the piano to check the trueness of intonation and pitch. In class, give each student a chance to show his or her ability. Know the value of notes or "musical arithmetic" as it may well be termed, and of course the time-signatures.

Lesson No. 51

MEMORIZE MUSICAL TERMS

ITALIAN MUSICAL TERMS

(With their meaning in English)

A tempo . . . In time or to return to the original tempo.
Accelerando, accel. . . . Quickening of time.
Adagio . . . Slowly with expression.
Adagietto . . . Somewhat faster than adagio.
Andante . . . A normal walking tempo.
Andante con moto . . . Same as andante, but animatedly.
Andantino . . . Generally used as somewhat faster than andante.
Animato . . . With animation.
Allargando . . . broadening.
Allegro . . . Lively moving with animation.
Allegretto . . . Not quite so fast as allegro.
Calando . . . Gradually slower and subdued.
Colla voce . . . With the voice.
Con moto . . . With motion.
Crescendo, cres. . . . Increasing in volume.
Da capo, or D.C. . . . Repeat from beginning.

Doppio movimento . . . Double the movement.
Diminuendo . . . Diminishing in volume.
Espressivo, espress. . . . With expression.
Fine. . . . The end.
Forte . . . Loud.
Fortissimo . . . Very loud.
Giocoso . . . Jocosely.
Largo . . . Slow and majestic.
Largamente . . . Broadly and slowly.
Larghetto . . . Somewhat faster than Largo.
Larghissimo . . . Slowest tempo used.
Legato . . . Sustained and smooth.
Leggiero . . . Lightly.
Lento . . . Slowly.
Ma non troppo . . . But not too much.
Marcato, marc. . . . Marked, accentuated.
Meno mosso . . . Less speed at once.
Meno moto . . . Employed same as meno mosso.
Mezza voce . . . Half voice.
Misterioso . . . Mysteriously.
Moderato . . . Moderately.
Molto . . . Much.
Morendo . . . Dying away by degrees.
Pianissimo . . . Very softly.
Piano . . . Soft.
Piu lento . . . More slowly.
Piu mosso . . . Increase speed.
Poco . . . Little.
Poco a poco . . . Little by little.
Prestissimo . . . Very fast.
Presto . . . Fast.
Rallentando, rall. . . . Slower and more slowly while progressing.
Ritardando . . . Gradually slower.
Ritenuto . . . Held back.
Sforzando, Sfz. . . . Suddenly loud . . . Accented.
Simile . . . Similarly.
Slargando, Slentando } Relaxing the vigor of the movement.
Smorzando . . . Smothering the time and volume.
Staccato . . . stacc. . . . Detached.
Stringendo . . . string. . . . Hastening the time.
Tempo . . . Rate of speed.
Tenuto . . . ten. . . . Held, sustained.
Tranquillo . . . Tranquilly.
Veloce . . . Increased speed.
Velocissimo . . . Utmost velocity.

Lesson No. 52

SINGERS SHOULD KNOW INSTRUMENTS

String Instruments

Percussion—
- Pianoforte
- Schlagzither

Friction (Bowing)—
- Violin
- Viola
- Violoncello
- Contrabass
- Viol d'Amore

Plucking—
- Harp
- Guitar
- Mandolin (plectrum or pick)
- Banjo
- Zither

Brass Instruments

With cup mouth-piece—
- Cornet
- Trumpet
- French Horn
- Trombone (keyed)
- Trombone (slide)
- Tuba
- Saxhorns
- Bugle
- Post-horn
- Ophicleide

With single reed—
- Saxophone

With double reed—
- Sarussophone

Wind-instruments of Wood

With open mouth-piece—
- Flute
- Piccolo
- Fife

Single reed—
- Clarinet
- Bass Clarinet
- Basset-horn
- Pedal Clarinet

Double Reed—
- Oboe

Instruments of Percussion

With definite pitch—
- Kettle drum
- Xylophone
- Glockenspiel
- Bells
- Celesta

Without pitch—
- Bass-drum
- Military drum
- Cymbals
- Gong

English Horn	Tambourine
Bassoon	Castanets
Contrabassoon	Triangle

The organ combines most of the effects of the above-given wind-instruments, and there are also obsolete instruments, such as the clavichord, harpsichord, oboe di caccia, etc., which are not given in the above list.

SINGERS SHOULD KNOW TYPE OF INSTRUMENTS USED IN SYMPHONY ORCHESTRAS AND MILITARY BANDS

NINETY-SEVEN PIECE SYMPHONY

30 Violins	1 Bass Clarinet
10 Violas	3 Bassoons
10 'Cellos	1 Contra Bassoon
8 Basses	8 Horns
4 Flutes	4 Trumpets
3 Oboes	3 Trombones
1 Cor Anglais	1 Tuba
3 Clarinets	1 Harp

2 Tympani, and 4 other Percussion.

SIXTY-SIX PIECE MILITARY BAND

2 piccolos	1 contra-bassoon
2 flutes	1 E♭ cornet
2 oboes	2 1st B♭ cornets
1 A♭ piccolo clarinet	2 2nd B♭ cornets
3 E♭ clarinets	2 trumpets

8 1st B♭ clarinets
4 2nd " "
4 3rd " "
1 alto "
1 bass "
1 sopr. saxophone
1 alto "
1 tenor "
1 bass "
2 bassoons

2 flügelhorns
4 French horns
2 E♭ alto horns
2 B♭ tenor horns
2 euphoniums
3 trombones
5 bombardons or tubas
3 drums
1 pair cymbals

Lesson No. 53

ROUTINE WORK . . . MEZZA-VOCE

First, awaken the body. The "closed yawn" is especially recommended at this point. It will be greatly to your artistic success to try and perfect the use of half-voice. In order not to offend the ears with a superficial, white tonal quality utterly lacking in strength of character, it will be found necessary to use sufficient torso support to promote a tone possessed of some "tam" or timbre, or else, if you happen to be a "real man" you just won't like yourself. In the case of a female voice the mixed tone has more character if embodying timbre even though it be half-voice or mezza-voce. Frequent use of the "closed yawn" will prove a fine factor in promoting an effective tonal production.

A loud tone doubtless affords the maker of it considerable satisfaction, but prime quality should be the first thing in mind so that you may have a lovely vehicle upon which to place thoughts intended to be reflected in varied tonal colors according to the meaning of the mood that they are to convey.

Specialize in use of exercise AH-O-OO-AH, then vary with OO-O and OO-AH, followed by O-AH and OO-E-AH. Remember to do the greater part of your song singing from out the conversational mould. Look into a mirror again and again and "dare" to sing from same position, assuming your diction is correct.

Lesson No. 54

ROUTINE WORK . . . STYLE . . . RHYTHM . . . APPEARANCE

Beware of affectation or mannerisms in front of your public. "The style is the man." The things you do on the stage are an index to your character, although it is granted that there are stages of character growth. Added experience should mean better style and appearance. One must have becoming modesty tempered with a grateful sense of appreciation for the plaudits received.

Feel the rhythmic tempi of your selection and make your eloquent effects within the established sense of

rhythm. Never stoop to cheap tricks to catch the gallery. Have high ideals.

Reflect strength, tranquillity, and the appassionata passage will stand on its own musical feet; that is, if you are singing your understanding of the meaning of words and not just so many notes. Again and again read the text aloud before you attempt to sing.

Do not lug technic into the concert hall. Radical exercises have their place only in the studio, and there they should remain. No one wishes to see you make faces. And right here it is plain to see that you have your work cut out for you. (My sympathy, dear student.) To discipline one's emotions is a large, but not impossible order.

Do not "hitch a red light" on every forte sign, nor sing a sudden crescendo or diminuendo the moment it appears. Make gradual changes in volume if desirous of keeping high artistic standards.

Check on advantages of controlled exhalation through resistance at lips and through use of an exhalator. Again and again speak all exercises and words on a given pitch above the ordinary spoken range, starting in a whisper and gradually increasing in volume. Fine quality of work will win.

Notable public appearances demand a reasonable conformity to the conventions of the engagement and society.

As in speaking to an audience, there must not be any toys such as a watch-fob etc. Of course to hold a book of words or a program is permissible. In an intimate song, to stand in the curve of a grand piano seems agreeable, yes, and even rest the right hand on the piano. Observe the few things herein enumerated and you will be in a fair way to gain the much desired "entente cordial" with your audience.

Better a short program these days, than one too long as of a few years ago.

Do not labor under the impression that the above is the all in all in point of style. It is merely brushing the surface. Much might be said for personality and certain characteristics of each individual.

Lesson No. 55

ROUTINE WORK . . . INTERPRETATION

First it is essential to get at the real essence of a song or aria. Then its varied aspects and moods may be taken up in a systematic way. In order to establish this idea let us read the text in a matter of fact manner. The first reading may well be followed by a complete understanding of the nature of the opening line. What is the mood which you in the role of interpreter are supposed to convey to your listener? Is it one of repose, joy, sadness, animation, endearment, hatred, mystery, fright, or the sublimity of religious exaltation?

You have been admonished in previous lessons to read aloud, and it is again recommended that you read the text aloud until you have mastered its meaning and are able to enact its many moods. This is your task before singing one note and may easily seem an heroic assignment.

Lend a critical ear to the presentation and have an open

mind to competent constructive criticism from one whose judgment you respect. The spoken word is as has before been mentioned, a tremendous factor in favor of fine sensible singing.

A recitative or a large effect in song or aria may call for more than the conversational or natural formation of the mouth, yet it has come vividly to mind that by speaking in the mood of a given word or line, an effective mould is instinctively realized from out which one has a right to express successive words in sustained singing style.

Finally, the psychological rather than the physiological phase of interpretation should rule. Conditioning of the physical forces that enable one to produce tone having been accomplished, this mechanical expertness should be now an involuntary act. Under the heading of "ROUTINE WORK," or "AWAKENING EXERCISES" one is instructed to awaken the body. That important point having been covered, one finds himself in the right mental attitude to understand words and give them expressive musical utterance. More and more you will be made to realize that the psychological side is a phase of the art of singing and speaking that should be tremendously stressed. Vowel sounds merge from one to the other and then we have a beautiful flowing line or escalator of tone upon which one places thoughts in the form of words whose expressiveness solicits your utmost concentration.

Be it reiterated that the correctly spoken word when sustained, becomes singing. Read, and again read aloud, with intelligent understanding of that about which you read. Take up the old Welsh melody "All Through the Night," whose title alone has vowel values such as "aw" and "oo," between which points can be expressed any

word in any language. Have the students read aloud, then sing the text from out the same mould, using the low key. Faithfully fulfill the correct vowel sounds and make smooth, rapid, deft transitions to each succeeding effect. The results should be notable.

Lesson No. 56

ROUTINE WORK . . . STUDY OF ROLES

One torso twist. Three torso lifts. Massage throat and likewise cheeks, rubbing toward lips. Flex lips and move lower jaw rapidly. Yell Hi! and Ho! Clown the phrase "Who are You?" At times seal nostrils and speak "Yea" placing tip of tongue at roots of lower front teeth. Occasionally place finger on bridge of nose while speaking these exercises on a given pitch. Bring in corners of mouth while singing and speaking exercise OO-E (we) followed by OO-O (woe). Use a mirror to check moves as you may decide the corners are in when in reality they are not. Use mirror to look into throat letting the lower jaw hang down for several seconds while flexing lips. Use exercise AH-O-OO-AH, medium range. Read aloud. Hum with lips barely parted, then sing your song from a conversational position.

Our modern stage performers are called upon to attain fame in more than one phase of the arts. A singer may

one day be singing an operatic role that has been preceded by a varied program at the microphone in a broadcasting studio. Or a short speech may be one of his assignments. Again the silver screen may lately have registered his or her achievements. Or perhaps it's a song recital in five languages.

There is abundant vocal talent, but modern conditions are not often conducive to orderly progress. Truly there are really few fine speakers. Often a singer does not study long enough, begins a career too soon, finally being numbered among a host of mediocre performers.

But to come to the matter of "Study of Roles": How should the singer study an operatic role? First one should become acquainted with the stage. During speaking and singing lessons the elements of mimicry have been brought to the front, and these should be augmented by lessons in acting.

One must grasp the meaning of dramatic lines before singing a note. The climax of the action must be recognized. Frequent rehearsals are better than long drawn out periods, yet the long drawn out period is more often in effect.

Good diction and a moving impersonation of the character enacted are prime requisites. Then indeed will you be grateful for having had a sensible, sound training that has developed your voice where technic merely reflects in a fine tone. Then your artistic attributes may be freely occupied with the interpretation of a role with no inharmonious concern about vocal defects. Yes, you will have to have a strong heart and prepare to "grind" probably as never before. After all, is not the "thrill" to be experienced worth the effort? One should include the study of

languages, history, peoples and their customs, and romanticism in poetry.

Lesson No. 57

ROUTINE WORK . . . GEORGE FREDERICK HANDEL

After awakening the body, even yell as at a foot-ball game: exercise VA VAH VEE VO VEE VAW VAH. Finally sing a sustained tone using same exercise.

Speak A E I O OO separately, then sustain same as you sing. (Tip of tongue at roots of lower front teeth in both exercises.) Now cast out all petty troubles. Make yourself reflect health and happiness. Check your ability to get plenty of head resonance by placing forefinger above upper lip and thumb below lower lip with mouth in natural formation as in smiling. This decidedly bright position will help condition the voice for the "meatier tones" as realized in OO Aw (as in law). Flex the lips and move lower jaw up and down rapidly to help gain a relaxed throat and add to the responsiveness of forces involved in articulation.

Review another valuable exercise: Use slow scale with AH O OO while thinking the A position. A slight gathering in of the corners will be effective in point of control and color, and particularly to aid in making transitions. Just use enough tension round the waist to control the

production. GEORGE FREDERICK HANDEL KNEW HOW TO WRITE FOR THE VOICE. He wrote works that require real singers and it will redound much to your artistry if his oratorios and certain excerpts from his operas are learned.

Have you ever thought of practicing from two to four hours a day? It has probably never occurred to you that singers should expect to practice that long, but a concert pianist would not call it half a day's work.

Lesson No. 58

ROUTINE WORK . . . REPERTOIRE . . . SPECIMEN PROGRAMS

While the reminders in the preceding lessons ring in your ears, let us agree that an all-round singer should be able to adapt his or her voice to and interpret any selection ranging from a bar-room ditty to a Handelian aria. Of course the fact is apparent that one may excel in some particular type of work and selection.

To have a smattering of French, German, and Italian is certainly a point in favor of a larger repertoire. Inasmuch as translations are often poor, the study of languages should be included in one's artistic activity. Why not own and become acquainted with one or more volumes of master-songs; an anthology of Italian songs;

German lieder; anthology of operatic airs; old English songs; the better American and English ballads; heart songs and old tunes; patriotic numbers and hymns; some of the fine screen songs; always keeping an open mind to anything new and novel, not forgetting the moving lilt of the negro spirituals to lend variety to your work. What form of music has a loftier theme than oratorio! George Frederick Handel still holds the undisputed honor of putting in unsurpassed musical form the Christ Life as it is found in Scripture. Know the beauty and sublimity of his great works and you will enrich your singing beyond measure.

(Routine work will of necessity be somewhat shortened at this time. The specimen programs that follow were given by the Author in Steinert Hall and Jordan Hall in 1920 and 1925 respectively. It may be added that shorter programs are in vogue now.)

Lesson No. 59

ROUTINE WORK . . . PERTINENT REMINDERS

CULTIVATE an agreeable speaking voice that is not strident or high-pitched.

True pitch and intonation is aided by a keen and discriminating ear plus exercises oo-e (we), the word "meeng," and the vowel A with tip of tongue at roots of lower front teeth (oval shape).

STEINERT HALL

Tuesday Evening, November 9, 1920

AT 8.15

SONG RECITAL

BY

Clifton Wood

Baritone

Program

I

a. "Honor and Arms" (Samson) . . . Handel
b. "Where'er you walk" (Semele) . . . . Handel

II

a. Le Baiser . . . . A. Goring Thomas
b. Aufenthalt . . . . . Schubert
c. Gia il sole dal Gange (1649-1725) . . . Scarlatti
d. Pilgrims' Song . . . . . Tschaikowsky

III

a. "Con voi ber affé mi fia caro" (Carmen) . Bizet
b. A sera . . . . . Tosti
c. "Eri tu" (Un Ballo in Maschera) . . Verdi

IV

Recit. "Thus saith the Lord"
Aria. "But who may abide the day of His coming"
(Messiah) Handel

V

a. Song from Omar Khayyam . Harris
b. Like stars in heaven . Mary Helen Brown
c. The Sea MacDowell
d. Time enough Ethelbert Nevin
e. The song that my heart is singing MacDermid
f. Nature's adoration . . . . . Beethoven

THE STEINWAY PIANO

Mrs. MARGARET GORHAM GLASER, Accompanist

Tickets, $0.50, $1.00, $1.50, are now on sale at the Hall

JORDAN HALL **BOSTON**

SONG RECITAL

by

CLIFTON WOOD

Baritone

Tuesday Evening, October 20, at 8:15 o'clock

THE PROGRAM

I.

"Hear Me! Ye Winds and Waves!" (Scipio) (with organ)	*Handel*
Povero Marinar	*Mililotti*
Visione Veneziana	*Brogi*
E canta il grillo	*Billi*
Monologo di Gerard (Andrea Chénier)	*Giordano*

II.

Recitative: "Be Comforted" Air: "The Lord Worketh Wonders" (Judas Maccabeus)	*Handel*

III

Visione Fugitive (Herodiade) (with organ)	*Massenet*

IV

Aufenthalt	*Schubert*
Widmung	*Franz*
Der Contrabandiste	*Schumann*

V

I Must Down to the Seas Again *Thinking of Thee Roadways	*Densmore*

*FIRST PERFORMANCE

GRACE B. DAVIS, Accompanist
Mason & Hamlin Pianoforte

Concert Direction: AARON RICHMOND

Time is rarely allotted for practice. One must take it through strength of will.

Know the value of white and dark tones. Light and shade.

Become a fine interpreter: an able reporter.

Diction must be of the very first order, plus deftness and rapidity with torso recognition in making transitions, not with throat control. Review vowel sounds. Use a dictionary.

Musicalize outstanding consonants, especially W-L-M-N. Foster attributes of OO to improve tonal quality and facile production that provides an even flowing line.

Laugh and "clown" exercises at times. Make gestures to gain freedom and abandon.

One must improve in agility to sing the works of George Frederick Handel.

Listeners should not be made aware of undue effort on your part.

Subtlety and adroitness will help overcome any noise of replenishment of support or breath, in fact, *replenishment of support takes care of breath intake.* Too much structural support and too much breath become burdensome and are real errors.

Learn the rudiments of harmony. Be musicianly.

Know more about the history of music.

The tools which are used must be strong. Build a strong body.

Yes, "Health is Wealth."

Sing to your own satisfaction.

There must be good timing to have co-ordination to the fraction of a second.

There must be artistic use of tempi. Rhythmic precision.

Vivid mental pictures. Right tonal concept.

Expert constructive criticism means progress.

Go to a competent teacher, one who can do the things that are required of you. Do not let the matter be all cluttered up with theory and technicalities. Deal with the facts and expect the one who tells you to be able to demonstrate inspirationally and clearly the "why and wherefore" of the various exercises in use.

Relaxation from the collar bone up and tension in terms of control from the collar bone down will permit reasonable use of one's power to express thoughts.

"Give and take." "Do and dare," and life will indeed become a song.

(After mulling over these reminders, any remaining time can be devoted to routine exercises.)

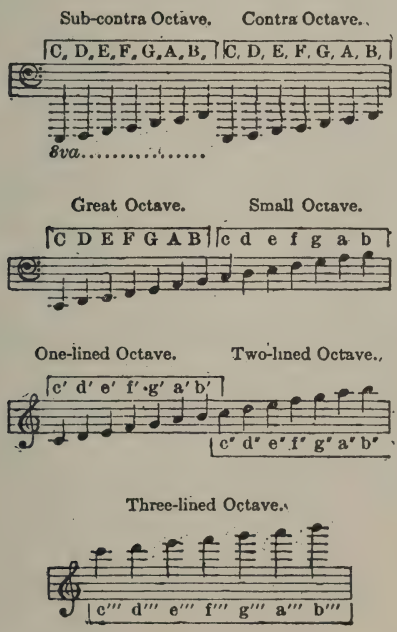
Lesson No. 60

ROUTINE WORK . . . A COMPASS OF TWO AND ONE-HALF TO THREE OCTAVES

Take up "Routine Exercises" spending at least fifteen minutes in doing them.

If the exercises in this volume have been faithfully followed the range of your voice should be from two and one-half to three octaves. Within reason do not place any limitations on the ability to gain an extended compass, for truly the mind plays a vital part in this as in all im-

portant matters. The torso muscles must be strong now and most responsive as a medium of powerful control and support. It is to these and the facial muscles, plus the use of "oral dare" that is sure to bring the desired results, even to the point where there ceases to be any fear of high or low tones morning, noon, or night. Obviously, it is here that the bulk of the effort is expended. My dear reader, you will have the liveliest satisfaction in singing high and low range tones if you will practice relaxation, "oral dare," and do much "clowning" of such exercises as speaking HI! and HO! on a given pitch above and below



the ordinary conversational pitch, not forgetting the phrase, "Who are You?" "Dare to sing from out same mould and with same adjustment" is another sentence worth repeating. Give these radical exercises a fair and unprejudiced trial and you may find that you are turning another vocal corner to bring you nearer the scene of a major triumph.

It will be found helpful to occasionally lift the upper lip off the teeth and gum. Try it and added brightness and ease will result. Use thumb and forefinger in this move, then return to normal position after one or two tries and you will find that the tonal quality has noticeably improved. Use exercise words "MEENG"—"WING"—"LING" between the two medium C's (one octave), and at times use thumb below lower lip and forefinger above upper lip to aid focal point, to attract resonance, aiding in using natural position of mouth, and security in pitch.

The "closed yawn" with lips barely parted is very effective in developing the throat for resonance, also in strengthening muscles all round the waist.

Another suggestion may be helpful in securing a relaxed throat: Place forefinger at lower lip so that it may be imagined as the edge of a tumbler out of which you are about to drink. Note relaxation of lower jaw, and of course, the throat. Now go back over the pages of this small volume and you will find that some of the old exercises will seem like new ones, that formerly what seemed vague has taken on added value. Indeed, you will find much to encourage further progress.

MICROPHONE TECHNIC

ACOUSTICS

Not only does the speaker or singer nowadays have to be concerned with the acoustics in halls, theatres, tents and open-air auditoriums, but of broadcasting studios and the various kinds of microphones in use in these studios, not forgetting the extensive apparatus used in some large halls to amplify the performer's work. However, to show that some progress is being made the following article was taken from the N. Y. Herald Tribune November 1st, 1934.

"VOICE STUDY PLANNED"

"Singing—Acoustics Research Discussed at Meeting.

"A meeting of committees representing the Academy of Singing Teachers and the Acoustical Society of America was held last night at the home of Percy Rector Stephens, president of the New York Singing Teachers' Association, at 27 West Sixty-seventh Street, at which acoustical engineers and vocal teachers discussed methods to co-ordinate the problems of art and science in the training of the human voice for radio.

"Louis Simmions, working in collaboration with a research committee of the academy, presented plans for the establishment of a research laboratory where singing teachers may study the voice in its relation to radio transmission. Among those also present were Theodore Van Yorks, J. Bertram Fox, E. C. Wentem, Dr. J. P. Maxfield and John C. Steinberg."

MICROPHONE TECHNIC . . . PROFESSOR HOBART H. NEWELL

First let us consider the varied type of microphones in use to-date: The first in extensive use and even now occasionally seen in outside pickups is called a carbon microphone. It is easily identified as a piece of circular steel suspended by springs or elastic bands within a steel ring.

Good results are realized from most any angle, but the possessor of a large voice will help in general effect by moving backward slightly when a large volume of tone is to be produced.

The so-called crooner voice realizes volume through amplification in the control room by the monitoring operator. The performer may speak or sing into the carbon microphone just a few inches away, yet at a slight angle for the best results so that any sudden puff of breath may not strike the diaphragm of the microphone.

The condenser type of microphone looks like a square box on a pole. It has no carbon noise and is very sensitive. The conventional position taken when speaking or singing into the condenser microphone is normally at a thirty to forty-five degree angle about two feet away. At present this type is largely in use in many studios.

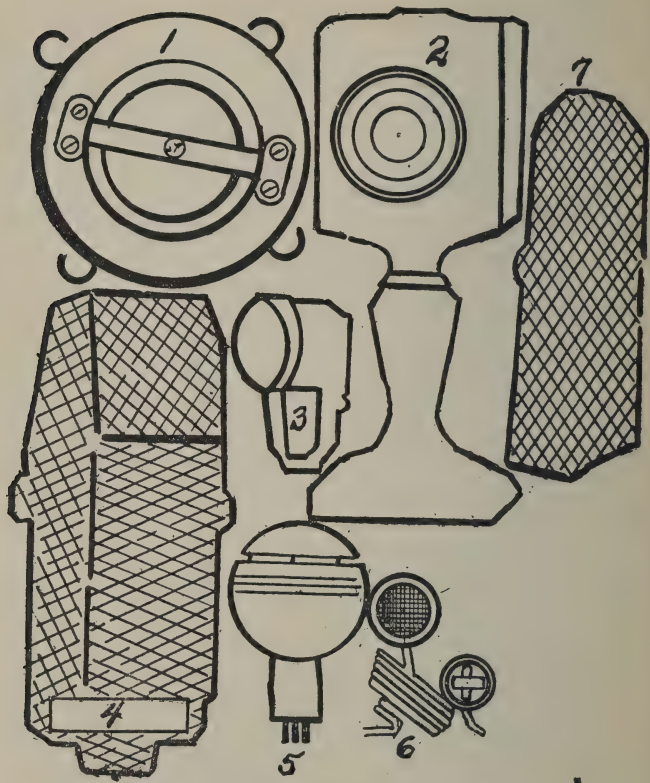
Then there is the lapel microphone. Such an instrument is primarily adapted for use when the microphone must follow the performer about as instanced at an Easter egg-rolling contest at the White House in Washington. The results have been good although due care has to be

exercised to guard against hitting the chest or shaking the attachment cord.

One electric company put on the market a dynamic microphone that looks like a nozzle on a pipe when it is mounted. Its attributes are similar to the condenser type with the exception that it is somewhat more uniform in its pickup in both direction and tone. It is well to bear in mind that for most microphones the higher harmonics are reduced as one speaks or sings into them sidewise. Without being too specific in these descriptive phrases about microphones, another company created a microphone often referred to as a velocity or ribbon microphone. Its pickup is directionally notable inasmuch as it can be used both back and front at the same time, but does not pickup at the sides. One of its prime characteristics as well as the dynamic type is that the performer can be farther away and does not have to be concerned as much with angles. Caution: Standing within eighteen inches accentuates too greatly low pitch notes.

Recent development of "Crystal" and other non-directional microphones have practically removed this effect regarding low pitch notes, permitting use at any angle.

The speaker or singer when accompanied by music is generally under the impression that the music is too loud for the natural volume of the voice. However, if you have had an audition, you will not have to be concerned, and by all means do not worry. They know their business in the control room. The operators always favor the soloist and know that in an ensemble the theme should predominate. Be patient.



MICROPHONES

No. 1 . . . Carbon. 2 . . . Condenser. 3 . . . Dynamic. 4 . . . Velocity or Ribbon. 5 . . . Crystal. 6 . . . Crystal Lapel. 7 . . . Newest High Fidelity.

Let them move you about and experiment in auditioning so that the presentation may be of the first order. Of

course it is for the best interests of all concerned that the broadcast be of artistic merit, and it is the audition that gives the monitoring operator a chance to gauge the salient points in your work. There are operatic singers, particularly sopranos, who may produce a bright or even strident quality; they are generally asked to step back three or four feet from the microphone.

One should be extremely careful when holding papers or sheet music. (Even a whisper can be heard). Drop the papers one by one as reading of same is completed. Try to follow instructions given at audition, particularly in keeping the indicated position before the microphone. Finally, an occasional glance at the control or monitoring room window might not be a bad idea in some of the smaller studios, as the operator or monitor might wish to give further instructions by signs.

To reach a high point in all artistic endeavor, one must cultivate the art of relaxation. It is impossible to fool the microphone or your listeners on that point. Reflect composure to the radio audience and the effect will be mutually refreshing. It has been my pleasure as a guest of Lewis James of the famous Revelers Quartet to observe this aspect of their work in the studios of the National Broadcasting Company. The writing of an article on radio technic and different types of microphones is with full understanding of constant improvements being made in equipment.

Then too, acoustics in different studios may demand an appreciable change in position or location in the room. The reflections from studio walls become greater in effect as the artist is farther away from the microphone, sometimes giving desired, and sometimes undesired effects of reverberations.

The recent development of the "cathode ray oscilloscope" readily permits a graphic visual image of the sound waves to be seen as they are produced. Since the advent of radio the problem of acoustics is calling for much attention. Singing teachers are meeting with radio technicians to discuss methods to co-ordinate the problems of art and science in the training of the human voice for radio work.

It is generally known that at least one great orchestral conductor during his broadcasts has a monitor who is equipped with a small switch-board and an oscilloscope beside him. This noted musician has made an exhaustive study of radio broadcasting until his orchestra has become outstanding in performance.

The march and marvels of progress may make some points in this article sound silly, yet it is possible that it may be interesting to many and of some immediate use to a few. At least it is a privilege to be in contact with Professor Hobart H. Newell of the Worcester Polytechnical Institute, thereby gaining inspirational reactions from the results of some of his experiments along this line of study.

PARTIAL LIST OF CONCERT APPEARANCES

CLIFTON WOOD, BARITONE

Extensive tours in Chautauqua and Lyceum.

One year in grand concert and recital with Italian operatic artists in the principal cities of Italy.

1920 recital in Steinert Hall, Boston; Richard Newman, Manager.

1923 Appeared as Narrator in Easter presentation of Gounod's "Redemption" given by Handel and Haydn Society, Symphony Hall, Boston, Emil Mollenhauer, conducting. Other artists: Florence Hinkle, Merle Alcock, Richard Crooks, and Reinald Werrenrath.

Started four years leadership of Piedmont Church music, solo quartet and chorus choir, Worcester, Massachusetts.

Soloist with combined Malden and Wakefield Choral Societies.

Soloist with Newton Choral Society.

Joint recital with Irma Seydel, violinist, and Felix Fox, pianist.

Joint recital with Thaddeus Rich, concertmeister of Philadelphia Philharmonic Orchestra with Arthur Bassett at the piano, Worcester Art Museum.

Recitals at Harvard Club, Boston; Wheaton College, with H. G. Tucker at the piano; Wellesley College, five engagements as soloist with H. C. MacDougall at the organ.

Recitals at Cedar Crest Girls School, Allentown, Pa.;

Blair Academy, Blairstown, N. J.; Lafayette College, Easton, Pa.; Clark University, Worcester, Mass.; Jordan Hall, Boston; and joint recital with Felix Fox, pianist, Mechanics Hall, Worcester, Aaron Richmond, Manager.

1930-37 . . . Featured by John J. Storey, Manager WTAG, with Worcester Symphony Orchestra, and Worcester Philharmonic Society, besides innumerable personal radio programs.

CLIFTON WOOD . . . . BASS-BARITONE

CRITICAL COMMENTS

Boston Transcript

"He sang his opera operatically, his oratorio after the best traditions, his ballads with abundant sentimental appeal, and his songs tastefully and effectively. Mr. Wood has an uncommonly resonant voice. His enunciation is excellent."

Boston Herald

"His voice was generally pleasing and well handled, in both the more heroic passages, where he showed large volume without shouting, and in the more delicate sections, where he sang with restraint and skill."

Boston Globe

"In a long and varied program he proved himself equally at home in operatic arias, in oratorio numbers, and in concert songs of all sorts from Schubert to Ethelbert Nevin."

Providence Journal

"His 'A Sera,' by Tosti, was given with the free-heartedness of the Italian, calling up pictures of Venice and the gay Lotharios, while the singing of the 'Toreador's Song,' from 'Carmen,' was excellent, the rhythmic quality being especially well sustained."

L'Illustrazione, Milano, Italia

"Clifton Wood ha la fortuna di possedere una bella voce di baritono, estesa e piena di grazia."

CLIFTON HOLMES WOOD

STUDIES

Born in Leominster, Worcester County, Massachusetts, U. S. A.

Studied Speech Arts, Clark University, under Professor Robert Stanley Illingworth.

VOCAL TEACHERS

William Howland Kenney, Emerson College of Oratory, Boston.

Richard T. Percy, 1201 Carnegie Hall, New York City.

Enrico Gorrelli, assistant to Lombardi, Florence, Italy.

Henry Weldon, assistant to Sbriglia, Paris.

Henry Vilona, Metropolitan Opera Building, New York City.

Percy Rector Stephens, 36 West 73rd Street, New York City.

VOCAL COACHING

Charles Albert Baker, 2345 Broadway, New York City.

Agide Jacchia, Boston Conservatory of Music, Boston.

Emil Mollenhauer, 189 Huntington Avenue, Boston.

PHYSICAL CULTURE

P. von Boeckmann, Tower Building, New York City.

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